Cinefantastique #5

Horror Science Fiction Fantasy

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EDITORIAL STUFF, OR THE HOLY WRIT FROM CASTLE CINEFANTASTIQUE

This issue is being mailed out after the 25th World Science Fiction Convention (September 6th) although if you happen to be at the convention you can pick it up August 31st, although little good it does to tell you that now. Our sixth number is also ready (both issues were prepared at the same time) and is being mailed out with this number. According to editorial plans at present, issues #7 and #8 will be produced on schedule (we plan to do this for a change) and #9, which is scheduled to be our second bi-monthly monster like you now hold in your hands will probably be very late (Expect it after issue #12). For those of you unfortunates out there who are not attending the convention, a full report of all goings on will be presented in CF #7.

This issue was long and ponderous in preparation and (due to evil lurking forces at work beyond out control) is a bit top heavy with new film and television material. Let me assure you this is not to be our policy. Cinefantastique is a newsletter of film news and reviews, and these bi-monthly issues are intended to provide what lies beyond the province of our newsletter, older film coverage, articles, art and fiction. We had intended to use John Brunas' article "The Inner Sanctum at Universal" but it was withdrawn at the last moment and replaced with our coverage of "Star Trek." I would here like to thank Miss Margaret Clark of Desilu Productions who provided much information and many photographs for the checklist, and Kay Anderson, who put up with long distance phone calls and much editorial prodding to complete it on time. Our original idea was to devote a whole column to each episode, giving a very lengthy and detailed plot summary along with a review and rating, however due to the little time we had, the final version is much vriefer than we desired.

Dave Ludwig has been much at work for this issue as can readily be seen by his covers and interior art portfolio, of James Bond, and the problems with that could easily fill up reams in the retelling. The disasters were so uncanny and suspicious that it were as if Sean Connery himself were trying to stop its publication to preserve his image while at the same time SMERSH were vying to lay their hands on it for blackmail purposes. If you haven't looked yet, the portfolio uncovers for the first time anywhere incedents in Bond's career that MI-6, Britain's intelligence office, has been trying to hush up. It is rumored that British agents may appear at the convention in an attempt to buy up all existing copies of this magazine. That makes it doubly valuable, so why not buy another copy?

Speaking of art, our #6 features a cover by one of our new artists, David Beardsley who tells me that art has been a long tradition in his family. In any case the red and blue cover of Ursula Andress is one of the cards (the Queen) he has designed for a deck of Casino Royale playing cards; Orsen Welles is to be the King, David Niven the Jack, and Woody Allen the Joker. I told him they wouldn't be much use as playing cards if they are three times as long as they are wide, but he just said they take after the film. Well, what else would you expect of Casino Royale playing cards?

A word to the wise. If you haven't sent in your 60¢ for the next four issues of Cinefantastique do so, and to the first person who tells me what is written on James Bond's hand on page 62 goes two 5x7 color photographs from "Star Trek." My autocratic dicision is final and the winner will be announced in Cinefantastique #7.

MGM'S FAN PUT-ON

If you are not a fanzine publisher, and even if you are, you might not be aware of MGM's new policy towards fans and fanzines. The time was when fans and fanzines were a vociferous but unheeded minority whose tastes, at least in science fiction and fantasy in films, were considered too rich by the studios for

(continued on page 79)

Cinefantastique

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"Horror has its place in the film, as in every other art, and is an integral part of some of the very greatest. It was described...as good coinage in the currency of the arts. Like all coinage, it can be debased--there is no need to hunt for examples. But even the commercial Horror Film itself, abused and degraded though it often may be, is a thriving country in the world of film, and at its best, made with integrity, artistry, enthusiasm and cinematic skill, is worthy of consideration and respect." Ivan Butler from his book The Horror Film.

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THE SPECIAL EFFECTS of fantastic voyage

Excerpted from the Program Notes of the Grauman's Chinese Theatre premier.

Director Richard Fleischer has said "'Fantastic Voyage' is the kind of story motion pictures were invented for because it is the sort of thing that cannot be done in any other medium."

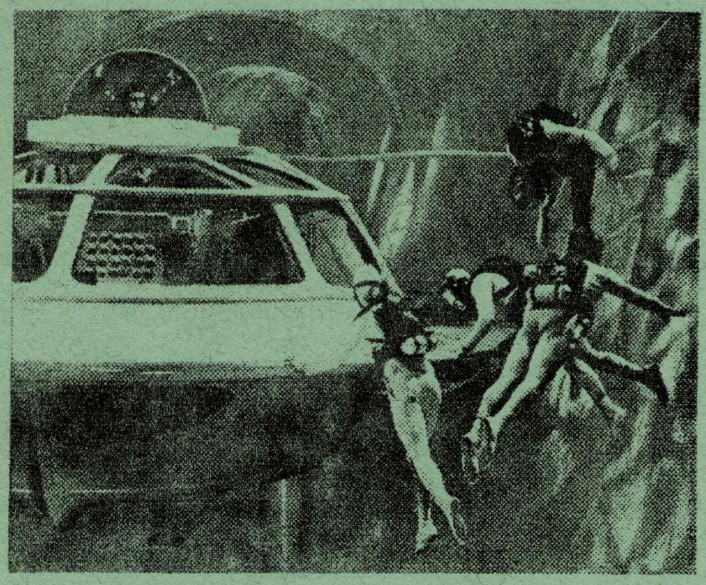
A full two years in the making, this 20th Century-Fox Cinemascope-DeLuxe Color attraction consumed more time, effort and money for experiments and tests than has ever been expended for any film. The incredible advendute which it relates becomes completely plausible because the production is so painstakingly exact in its recreation of the inner body.

CONTINUED

From the outset, Producer Saul David was fascinated with the original treatment of Fantastic Voyage, authored by Otto Klement and Jay Lewis Bixby. Once the story had been adapted fro the screen by writer David Duncan, Producer David sought out Scenarist Harry Kleiner to write the final screenplay.

Kleiner took an intensive 18-hour-a-day three week course at the UCLA School of Medicine, during which he completed a scientific reference script almost 300 pages in length. This proved an invaluable guide to both Producer David and Director Fleischer as well as Unit Art Director Dale Hennesy, aiding them in bringing a Fantastic Voyage to the screen with the utmost fidelity to medical and anatomical research.

In addition to Kleiner's studies at UCLA, Hennesy, together with several medical artists, was weeks there making exact drawings of anatomical sections of body interiors. The 450 paintings which they completed served as the basis for the creation of the film's sets.



Proteus and crew in "The Depthless Tunnel"

Cinematographer Ernest Laszlo has called Fantastic Voyage the most complex film of his distinguished career. The inner-body sets, basicly colorless and translucent, were painted by Laszlo with colored lights.

"For me it was an exceptionally creative job," Laszlo commented, "for this is the first time that two thirds of a motion picture has been colored wholly with light.

Also contributing their talents to this extraordinary motion picture were Art Director Jack Martin Smith, Set Decorators Walter M. Scott and Stuart Reiss and Creative Research Consultant Harper Goff. Goff designed the "nuclear powered" submarine PROTEUS equipped inside with a portable lasar beam and every known scientific gadget, many of which have not yet been publicized. The PROTEUS driven by two hydraulic jet-propulsion pods, was designed as an advanced form of undersea oceanic research vessel which marine and geodetic research institutions might well consider an ideal vehicle.

In addition to the inner-body sets, the principal realistic set was the 100' x300' Combined Miniature Deterrent Forces Headquarters. From the huge central Miniaturization Chamber stemmed conference rooms, computer rooms, three way television communication's center, sterilization chamber, surgery and hospital rooms.

More than $300,000 worth od special scientific, hospital, electrical, radar, television and other equipment was rented. Other equipment, too expensive to either rent or purchase, was built into the set, which featured a 40-foot circular, subterranean - lighted glass floor with center hydraulic lift. The costliest single invention in motion picture history was the developement of the three-way live TV system seen in the film. It involved using four of the latest English Marconi cameras and 12 sets. No faking of any kind was involved--the screens are actual live TV. This discovery is already proving of benefit to the government, scientific and industrial organizations. Another of the film's inventions attracting considerable attention was the precision handling machines, which physicians visiting sets marvelled at as being a potential life-saving asset in operating-rooms.

Statistics alone cannot describe the magnitude of the inner-body sets, nor can adjectives do justice to their eerie beauty. Fantastic Voyage boasts five-major inner-body sets:

THE DEPTHLESS TUNNEL (CAPILLARY)---a 100x50 foot tube made of specially invented and welded combinations of flexible resin and fibergalss with hand-painted scenic effects to simulate the cellular walls of the capillary. The tube was made, as were all the inner-body sets, large enough to hold the 42x

(continued on next page)

22 foot PROTEUS submarine in which the scientists make their strange journey. Scenic baking creates the illusion of infinite depth.

THE HURRICANE CHAMBER (LUNG) --realistic to the point of including sharp, craggy, rock-like gray formations representing the smog, dirt and smike inhaled. The Alveolus--one of the billions of baloon-like sacks which make up the lung is constructed of flexible resin and fibreglass treated with a specially created mixture. It was sculpted by artict Jim Casey.

THE CENTRAL CAVERN (HEART) --also sculpted by Casey, it is carved out of a solid piece of styrofoam 15 feet long, 5 feet high and 7 feet wide. All the muscles and lacy cracles and valves are scientificly correct They are made of rubber and hooked up to move like living tissue. The whole heart is finished with latex, giving it a living appearance. It served as the model for the final set created by art director, Dale Hennesy which is 130 feet wide and 30 feet high. In reality, a human heart is no bigger than a coffee mug.

THE ECHO CHAMBER (MIDDLE AND INNER EAR) - The Cochlear Duct, the cavity of the inner ear, resembling a snail about 1½ inches. The set representing it is sventy feet wide, thirty feet high, and one hundred feet deep. Built separately, and with equally enormous proportions were the Columnar Cells of Hensen and Organ of Corti within the inner ear.

THE BRAIN ----- is a set roughly five million times the size of the real human brain. The cobweb effect of rope-like-bridge is of spun fibreglass, handsprayed with geometric precision. When volunteer consultant Dr. Charles Bridgeman visited the set, he was able to distinguish the various dendrites (cell structures which send out and receive brain impulses); the cranial fjord in which the submarine enters the brain; the dark areas representing the imjured area of the brain; the quadrant at the base of the brain and the cerebral lights. Three weeks were spent in preparing the materials for use in the construction of the brain set: fibreglass, acetate plastic, cellulose acetate forms, textured loose glass, fibre matts dressed with bridge-over, a material used by the Navy in mothballing the fleet. It then took 32 men seven days to accomplish the actual construction.

In addition to the five main inner-body sets, also built were the eye (two sections 17 feet long, 5 feet high); the pulmonary artery (40 feet long, 8 feet-in diameter, 14 feet high); and various other portions of the blood system, the pleural cavity, and the lymph nodes.

The Brain, a cobweb effect of spun fibreglass

Craftsmen of the prop shop created over 17,000 red blood corpuscles and 10,000 white corpuscles for use in the whirlpool in the artery. Each corpuscle was three-quarters of an inch in diameter. They made aproximately 20,000 antibodies and made them twice, because the gelatinous substance which the first batch was made of melted under the hot studio lites despite the fact that they were kept iced in between the takes.

For each set, special materials had to be discovered. For instance special tenitebutryrate tubing, two inches-in diameter and twenty feet long was used for the auditory hairs in which Raquel Welch becomes entrapped, triggering the antibodies into action. In addition every set had hanging units which moved expanded and for which self-gluing polyester resin acted as a catalyst welding the units. An executive of a plastics-company visited the set and remarked in awe to Dale Hennesy, the art director: "I have a whole laboratory full of scientists and every one telling me that the things you've done just can't be done."

A tribute indeed to the most fantastic picture ever to come to the motion picture screen.

The SCIENCE-FANTASY film revisited by Tom reamy

REAMY REVISITS THE "SPACE OPERA"

(This column is presented due to the devices of Tom Reamy, who has seen fit to transfer it from his own publication, TRUMPET, into my hands. In future issues Tom's interesting and often humorous observations on varied and numerous films will be edited into (we hope) coherent groups. Tom will revisit "The Nudie", "THe Spear and Sandal Epics", "The Monster FIlm", et al. Stick around. And while you're waiting do yourself a service, subscribe to TRUMPET, 60¢ per or five for $2.50 from TRUMPET, 2508 17 th Street, Plano, Texas 75074) -FSC-

ROCKETSHIP XM Lippert. 6/50. 77 min. Written, produced, and directed by Kurt Neumann. Photography by Karl Struss. Edited by Harry Gerstad. Special effects by Don Stewart. Music composed by Ferde Grof

Floyd Graham ..... Lloyd BRidges
Dr. Lisa Van Horn ..... Osa Massen
Dr. Clark Ekstrom ..... John Emery
Harry Chamberlain ..... Hugh O'Brien
Major William Corrigan ... Noah Beery Jr.
Dr. Fleming ..... Morris Ankrum

Rocketship XM unfortunately was in direct competition with Destination Moon at its release. It was, of course, made as such and as a result got lost in the shuffle. It is not as flashy nor spectacular a film as Destination Moon but it has qualities of its own. It is really a surprisingly good film to be a self confessed imitation of an excellent one.

CONTINUED

The takeoff of the RXM--Rocketship Expedition Moon--has been seen in countless films since. It's a very good sequence, that is, the parts done especially for the film. The several shots of the White Sands V-2 are out of place and do not match the studio designed ship. One shot is especially exciting: the camera is high above the launching pad and the ship rises toward it. It doesn't look at all like a miniature.

The RXM meets the cliche meteor shower but, remember, it wasn't a cliche in 1950. It had never been done before--to my knowledge. The meteors look a little like stacked cannon balls and they persist in making an impossible express train noise. But that happens in every film. Seen today, it is an orgy of cliches but a cliche is not a cliche the first time.

The actors are uniformly good. Noah Beery's constant recitation of the 1950 edition of "Texas Brags" begins to wear very rapidly and the other characters occasionally let go with a clunker but, on the whole, the dialogue is not bad.

The RXM's engines go dead before escape velocity has been reached and the ship goes into orbit. No mechanical difficulty can be found. The fuel mixture becomes suspect and a new one is calculated. The authenticity of all this eludes me but it at least sounds real. The new mixture gives the ship such a sudden burst of speed, the crew blacks out. When they arrive--days later according to the beards of the men--the ship is near Mars.

They are appropriately excited and the landing is uneventful. They set out on Mars, and the authenticity is a matter of taste. I like it. The Martian landscape is evidently the Mojave Desert but with the pink tint to give it an air of unfamiliarity, it is far more suitable than a set.

They discover numerous dome-shaped ruins but, unfortunately, they are too radioactive to go near. That night they are attacked by the degenerate descendants of the atomicly destroyed Martian civilization. The Martians are strictly like us but severely radiation burned. The attack is one of the best such scenes ever filmed. It is handled with taste and discretion. There are no attempts at artificial horror; there is enough in the situation itself. One particular shot of the Martians racing along the edge of a cliff silouetted against the sky is fantastically dramatic.

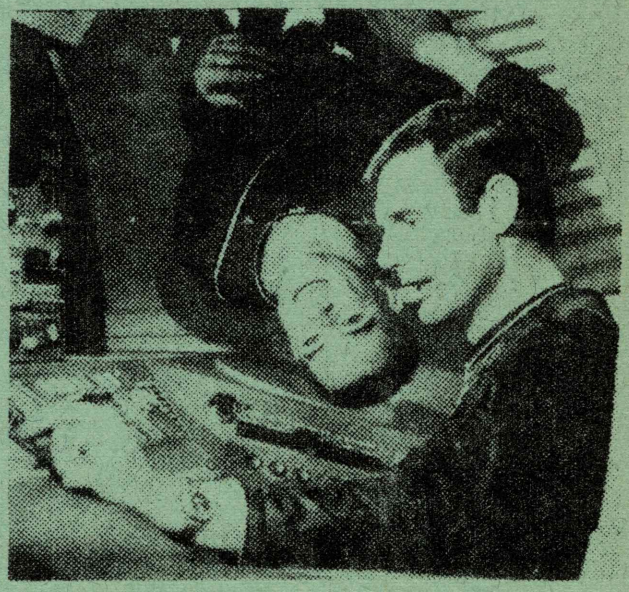
Two members of the crew are killed in the attack and a third wounded. He is rescued by the other two and the ship departs safely. But all is not well; the ship runs out of fuel before it reaches Earth. The new fuel mixture is radioed just before the ship crashes.

"Then the expedition can be considered a failure," says a newsman.

"No," replies Dr. Fleming. "The expedition is not a failure. Tomorrow we begin construction of RXM II."

There are, naturally, faults in the film other than those already mentioned. The excessively long period of unconsciousness on the part of the crew doesn't ring true. The thunderstorm which greets the landing is quite uncharacteristic of Mars. The noral of "There but for the grace of God goes Earth" is too obvious though not excessively so. The love affair that developes between Miss Massen and Mr. Bridges as the ship plummets to Earth is a little pat but it's there for a purpose: Science is a cold and cruel thing when not tempered with humanity.

Rocketship XM is an honest, serious film with something to say. It is even better in some ways than the cold and austere Destination Moon. It's successes far outweigh its failures and its second class citizenship is undeserved.



ROBINSON CRUSOE ON MARS. A Paramount Release. Produced: Aubrey Schenck. Directed: Byron Haskin. Photography: Winston C. Hoch. Art Direction: Hal Pereira, Arthure Lonergan. Makeup: Wally Westmore Bud Bashaw. Film Editor: Terry Morse, Screenplay: Ib Melchoir, John C. Higgins

Commander Christopher Draper USN ... . Paul Mantee
Friday ..... Victor Lundin
Colonel Dan McReady USAF . Adam West
Mona the Monkey ..... Itself

Robinson Crusoe On Mars, despite the silly title, is undoubtedly the best American science-fiction film since Forbidden Planet. As a whole it is better than any foreign s-f film although the Japanese Battle In Outer Space, which had similar alien spaceships, out did it in that department. The alien ships in RC ON Mars are more imaginatively conceived --- they flit about like humming birds - but are always photographed from exactly the same angle. Whether they are going forward, backward, up, down, sideways or hovering we always see them from a three-quarter front view, which gives them an unconvincing cartooned quality.

But this is minor. The overall dramatic excellence of the film overshadows any singular inadequacy of the special effects which are, for the most part, excellent. From the first shot of the two-man Mars ship barreling through space to the last of Draper and Friday standing on a cliff overlooking the melting polar ice cap, interest never lags and wonders never cease.

The Mars ship is only supposed to orbit the planet and return to earth but an encounter with a meteor forces the ship lower into the gravitational pull of Mars which is has insufficient fuel to overcome. The pilots eject --though I'm not sure why they were in such a hurry as the ship goes into orbit. Both ejection capsules crack-up on landing but Draper is unhurt while the other pilot is killed.

Draper lands in a volcanic area in which vast fire storms rage and here only a bit of fantasy creeps into the picture. Giant fireballs float over the landscape with no apparent source of fuel. There is indeed a great deal of pyrotechnics for a planet whose atmosphere is so lacking in oxygen. An explanation is given later but it is somewhat inadequate.

Draper's first concerns are shelter, food, water, and air. It is somewhat to Draper's discredit that each is discovered by chance and not by logic. He falls into a ravine and finds an ideal cave for shelter; he follows Mona, the test-monkey who also survived the crash, because he suspects she is getting water somewhere but he loses her and finds the water by falling through a hole; the food is a bonus in the form of a water-plant with edible pods. He discovers that certain yellow rocks will burn much like coal but how they burn without oxygen doesn't cross his mind until he passes out and is revived by falling near some of the burning rocks which he uses to heat his cave. He has afterthoughts on the matter but only by accident does he discover the rocks contain

release their oxygen. Just exactly why the script-writer has depended on coincidence rather than ingenuity is somewhat of a mystery.

Draper is able to breathe the Martian atmosphere for approximately fifteen minutes before he must take an oxygen booster. This gives him considerable freedom in his movements. The film dwells for considerable length on his attempts to allay boredom and make his life more comfortable. This could have been deadly dull but instead it is fascinating. He builds tanks to grow the water plants and even builds a swimming pool. He spends a good deal of his time exploring--while playing a home-made bagpipe.

The idyllic, though lonely existence is soon violently interrupted by the arrival of an alien mining ship, for which Draper discovers, slaves are used. This may seem a little incongruous for a culture as obviously superior, technically, as this one is, to use human slaves, much in the Egyptian manner rather than machines which need no guarding and would certainly produce greater results. But this again is minor.

Draper aids one of the slaves to escape and finds a cure for his last problem: lonliness. But the aliens return in two months and are able to trace the slave (whom Draper has predictably named Friday) by massive metal bracelets he wears on each wrist. These bracelets are one of the film's more imaginative touches. They can be caused to clamp together by remote control producing effective handcuffs in case of an uprising. Friday has supposedly had them on for over fifty years (though the difference in planetary years is ignored) and Lundin wears them as if they were a part of his body. He clangs them together for attention and never fidgets with them as actors are prone to do with unfamiliar bits of costuming.

Mona, the wolly monkey, Draper (Paul Mantee), and Friday (Victor Lundin).

The aliens begin blasting the landscape apparently willing to go to great lengths to destroy one escaped slave. Draper and Friday manage to escape through vast underground crevasses as their cave is demolished. These fissures opened in a distant epoch causing the crust to sag forming the "Canals". They are forced to return to the surface when they encounter a highly volcanic region and emerge in sight of the polar icecap. Draper has managed to file the bracelets off Friday's wrists and the aliens seem to have gone.

They reach the icecap just as a meteor crashes into it starting it to melt. Then a ship from Earth arrives to rescue them. Apparently Friday is going to be allowed to live and return to Earth. This is a little unusual in itself. The alien of the different in science-fiction films invaribly dies or returns to whence it came. It never mingles with humanity long enough to impart any "forbidden" knowledge.

The film is completely shot in Death Valley (with the exception of a few sound stage sequences such as the interior of Draper's cave and the swimming pool grotto). Oddly enough the Death Valley location shots are far more convincing than the sets. Virtually every frame is a matte shot and they are superb. The sky varies from yellow at midday to red in the late evening and early morning. Above the thin atmosphere is the black of space with the stars quite visable. The shots are terrific.

The best set in an extreme long shot of the swimming pool grotto. It's an extreme long shot because Draper is scampering around with no clothes on. Some of the sets have a slight artificial look but not enough to detract.

The machines and ship interiors have a look of desperate reality and they possibly are. Draper's chief gadget is a video tape recorder which is an all purpose communications and amusement device. He photographs the alien ships with it and dictates his log on it. It also comes equipped with survival tapes.

Paul Mantee is superb as Draper. He is ruggedly handsome and highly talented in the acting department. The highest possible praise for Vic Lundin is that he keeps the character of Friday from being ridiculous--no mean accomplishment. Adam West isn't around long enough to make much of an impression but there is no complaint with the little there is.

Mona, the monkey, threatens to steal the show, but never quite makes it.

Despite all the painstaking attempts at technical and scientific accuracy spaceships and meteors still make an ear splitting roar as they barrel through the vacuum of space. But, by this time, we would probably think it strange if there was no sound.

Even with these inconsistencies with scientific fact, this latter-day Crusoe, with his Alien Friday and space-age problems, set against the desolate but impressive background, makes an interesting film.

Zsa Zsa Gabor (center) in a scene typifying the dramatic tenure of Queen of Outer Space.

QUEEN OF OUTER SPACE. An Allied Artists Release. Producer: Ben Schwalb. Director: Edward Bernds. Screenplay: Charles Beaumont. Story: Ben Hecht. Photography: William Whitley. Film Editor: William Beaudine Jr. Set Decoration: Joseph Makeup: Emile LaVigne. Music: Marlin Skiles. 80 minutes. Released September 1958.

Tallah.....Zsa Zsa Gabor
Captain Neil Patterson..Eric Fleming
Yllana.....Laurie Mitchell
Professor Konrad.....Paul Birch
Lt. Michael.....Dave Willock
Motiya.....Lisa Davis
Lt. Harry Turner.....Patrick Waltz
Odeena.....Marilyn Buferd

Charles Beaumont has written a tongue-in-cheek spoof of filmed space opera; the only trouble is the director didn't recognize it for what it was and has turned out exactly what Beaumont was spoofing. But for the obvious comic dialogue, which the director could not fail to interpret correctly, Beaumont's absurd situations have been transposed to the screen with deadly seriousness.

Beaumont has peopled his script with stereotypes in their purest form. The four spacemen consist of the Captain, so stoic his joints creak; the wise, faithful old professor; the slightly funny looking comic relief and the self-styled romeo. No, the Captain's name isn't Tom Corbett.

In 1985 a U.S. rocket en route to one of the space stations orbiting the Earth is thrown off course when the space station is destroyed by an energy beam. The rocket crashes on Venus and upon looking at the proverbial dial, the Captian proclaims the use of space suits unnecessary. The dial tells him the composition of the atmosphere but, of course, the possible presence of alien bacteria fails to occur to the Captain. Beaumont is poking fun at similar scenes in dozens of other films but it is acted solemnly and emerges as inane as ever.

Outside, the voyagers wander through some pretty artificial looking scenery but, as I've mentioned before, just how do you go about creating an alien landscape which doesn't look artificial? They become more and more jittery as things fly over emitting Spike Jones sound effects. The Professor contends they are electronic devices rather than animal life.

"But," queries the Captain, "an electronic device would indicate humans."

"Intelligence, yes," replies the Professor, "but not neccessarily human. Who knows what form it would take."

The form it takes is Zsa Zsa Gabor, the only Venusian in history with a Hungarian accent and Beaumont's most splendid jape in the film--if he in any way influenced the casting. Nobody but the intrepid director could take seriously Zsa Zsa undulating around pointing a zap gun---not even Zsa Zsa.

Upon making camp the first night,

Romeo (Lt. Turner) draws the first watch.

"If any of those little green men come around, I'll faint. The sound of my body falling will wake you up."

What turns up is not little green men but the chorus line from Minsky's. Even the costumes are stereotypes--those brief affairs with the short skirt and long sleeves invariably made of satin. The Amazons march the spacemen before the queen and her council all of whom wear masks supposedly because they are too beautiful for the rank and file to behold. When Lt. Turner remarks on the lack of men, the Professor replies, "Perhaps this is a civilization that exists without sex." "You call that civilization?" When queried about their ability to speak English, the queen replies, "We have monitored your electronic waves for years." Beaumont misses none of the cliches.

Later, when clandestinly questioned by Zsa Zsa, who is the leader of the underground bent upon overthrowing the cruel queen, they learn that ten years previously a terrific war took place with the planet Mordo. Venusian civilization was practically destroyed and the remnants gathered in this one city abandoning the others. A revolution took place led by a masked woman who overthrew the men and banished them to one of the Venusian moons. She held the men responsible for the war and was going to have peace from now on no matter who she had to kill. The Captain wonders how the women were able to wrest control from the men. "They didn't take us seriously" replies Zsa Zsa. She then tells them that the Queen thinks Earth is planning to invade Venus and is planning to destroy it utterly with her Beta disintegrator with which she destroyed the space station.

It has not gone unnoticed that the queen could hardly keep her eyes off the Captain so a plan is devised to sway her from her nefarious schemes. "You know," muses the Professor, "it's ironic that the fate of the Earth may depend on Patterson's sex appeal." It's a tiny straw at which to clutch. Eric Fleming may be handsome, manly and stalwart but he is about as sexy as a robot. The queen isn't fooled by the ruse and the Captain feeling that the mask is interfering with his technique, suddenly removes it. Here Beaumont fails us. He gets original --or reasonably so. The mask wasn't hiding the queen's incredible beauty but her incredible ugliness. Her face is terribly radiation burned and that's why she hates men; not for nobel or idealistic reasons but purely from female vanity.

The men, with the help of Zsa Zsa and the beautiful girls that have latched on to each of them--except the professor, of course, though in the form of Paul Birch, he isn't all that old-----escape and make for the Beta disintegrator to destroy it. They are recaptured and forced to watch as the queen blasts Earth to cinders after which they will be executed. But the disintegrator has been sabotaged by Zsa Zsa's henchwomen and it blows up killing the queen. Zsa Zsa is made the new queen and as the Earthmen are preparing to leave in their patched up rocket, contact is made with Earth. Earth orders them to stay on Venus and not attempt the flight in the possibly unsafe rocket. A relief ship will arrive but it will probably take at least a year. And as each goes into a clinch with his favorite Venusian, the voice stoicly continues, "I know you men are anxious to return home. You must bear your privations and hardships bravely."

The film is full of faults but it is comforting to know they are intentional faults. The banishment of the men is nonsense, of course. Supression, yes, but complete banishment would not only doom the population in a generation but could hardly find enough supporters among the women to accomplish it. That an interplanetary war severe enough to almost deplete a planet would go unnoticed by Earth observatories is unlikely.

It also borrows heavily from other films. The rocket is from World Without End as is the giant rubber spider. The men all wear costumes from Forbidden Planet and even a couple of the girls wear some of the costumes worn by Anne Francis. The guns are also from Forbidden Planet though they produce different results. Bits of Forbidden Planet have shown up as often as the dinosaurs from One Million B. C. Even George Pal used them in The Time Machine.

Even though most of Beaumont's satire has been buried in the very drivel it was spoofing, the film manages to be entertaining. It has been fairly handsomely mounted without anything spectacular being done. Zsa Zsa is about the only one to portray her role as Beaumont intended but, then, even in a serious role, she seems to be pulling somebody's leg.

THE NAME OF THE GAME IS STAR TREK

BY GENE RODDENBERRY

Take a vessel, The United Space Ship Enterprise, larger than any navel vessel known, crossing our galaxy at a velocity surpassing the speed of light. So huge, in fact, the "miniature" photographic model is over fourteen feet long. Fourteen decks, a crew of four hundred thirty persons. A whole city afloat in space!

What is out there in space? For one thing, if we can believe our scientists today, a universe so vast it contains millions of planets similar to our own. And, again if we can believe our scientists, life forms and civilizations ranging from the primitive to intelligence far surpassing our own. Unless our science and mathematics and laws of probability are all wrong, infinite space must teem with as much life and adventure as our own ocean and land masses here on Earth.

And just as bold men once discovered and subdued new continents here on Earth, bold men will someday venture into the fantastic unknowns of space. The name of the game is "Star Trek," a tale of action-adventure, men and women, and space travel hundreds of years from now. It is the most difficult series ever attempted, certainly, the most challenging and exciting.

My job? Produce this new series. I teethed on police shows and Westerns, but this is something else again, for, "Star Trek" emphasizes believability. We started with the premise that the American audience is a lot more intelligent than the socalled "experts" insist. We feel you can shortchange the audience only at your own peril. Thus our people, our vessel, everything seen and heard, must be totally honest, real and believable as if we were watching cops, cowboys, interns, or what have you.

Are we doing "science fiction?" If

by that you mean "space pirates" of "the monster that gobbled up Tokyo," the answer is no. But if you mean how you and I will feel and act if we were actually there a few centuries from now, if you mean the believable adventures that (like it or not) man now faces, the answer is yes.

One of our early episodes dealt with the first contact with another race, a civilization so advanced that our own giant starship could be smashed as we on Earth today swat a fly.* How do you communicate with such aliens? How do you convinve them of our intentions? Or are our morals and ideals sufficiently advanced even to interest them?

As an example of scientific problems, our weaponry is called a "phaser." It is capable of anything from gently tranquilizing a victim to explosively disintegrating matter. Why the term "phaser?" Simply because the more common "laser," as scientifically advanced as it is, may become household knowledge while our series is still on the air.

Another example of "Star Trek" trying to anticipate scientific devices is out "inventing" a language - converter which in conjunction with a small hand communications instrument computes and translates English into an alien tongue and vice versa. Much to our surprise, following our "invention," a news item appeared announcing a current government project which is developing a similar device.

Still another example of having to stay enough ahead of science is a hospital bed we introduced in the pilot film of the series. This bed continually checks all body functions, in addition to having the patient under closed-circuit visual observation at all times. Upon congratulating ourselves on our "genius" in "inventing" this, we discovered that Mayo Clinic is already doing this and is also working on further improvements. We had to sit up nights to figure out how to go further.

While "Star Trek" is science fiction our stories are basicly about people. This is not a series where you invent a machine and then fit a story around it. Our stories will always involve believable people in believable conflict, but with outer space as a background.

-Gene Roddenberry-

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* "Corbomite Maneuver" 11/10/66.

STAR TREK INDEX '66-'67

KAY ANDERSON & F S CLARKE

Special thanks to Miss Margaret Clark of Desilu Productions' Publicity Dept.

Credits

Executive producer .... Gene Roddenberry
Producer ..... Gene L. Coon
Associate producer ... Robert H. Justman
Photography ..... Jerry Finnerman
Music ..... Alexander Courage
Special effects ..... Jim Rugg
Story editor ..... Dorothy Fontana
Coordinator in charge of production ....
..... Herbert F. Salow

Cast of Regulars

Captain James T. Kirk .. William Shatner
Mister Spock ..... Leonard Nimoy
Yoeman Janice Rand*... Grace Lee Whitney
Dr. Leonard "Bones" McCoy .....
..... Deforest Kelley
Mister Sulu ..... George Takei
Lieutenant Uhura ..... Nichelle Nichols
Engineering Officer Scott . James Doohan

SEQUENTIAL INDEX OF EPISODES

"The Man Trap"	9/ 8/66
"Charlie X"	9/15/66
"Where No Man Has Gone Before"	9/22/66
"The Naked Time"	9/29/66
"The Enemy Within"	10/ 6/66
"Mudd's Women"	10/13/66
"What Little Girls Are Made Of"	10/20/66
"Miri"	10/27/66
"Dagger of the Mind"	11/ 3/66
"Corbomite Maneuver"*	11/10/66
"The Menagerie" (Part 1)	11/17/66
"The Menagerie" (Part 2)	11/24/66
PRE-EMPTED	12/ 1/66
"The Conscience of the King"	12/ 8/66
"Balance of Terror"	12/15/66
RE-RUN of 10/20/66	12/22/66
"Shore Leave"	12/29/66
"Galileo Seven"	1/ 5/67
"The Squire of Gothos"	1/12/67
"Arena"	1/19/67
"Tomorrow Is Yesterday"	1/26/67
"Court Martial"	2/ 2/67
"The Return of the Archons"	2/ 9/67

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* Grace Lee Whitney left the series as a regular after the 12/8/66 episode "The Conscience of the King."

"Space Seed"	2/16/67
"A Taste of Armageddon"	2/23/67
"This Side of Paradise"	3/ 2/67
"Devil in the Dark"	3/ 9/67
PRE-EMPTED	3/16/67
"Errand of Mercy"	3/23/67
"The Alternate Factor"	3/30/67
"The City On the Edge of Forever"	4/6/67
"Operation-Annihilate"	4/13/67

ALPHABETICAL INDEX OF EPISODES

THE ALTERNATE FACTOR 3/30/67. Directed by Gerd Oswald. Teleplay by Don Ingalls. Cast: Robert Brown as Lazarus. Janet MacLachlan as Charlene Masters. Richard Dun as Barston. Eddie Pahegas as Lesley.

The USS Enterprise is directed to investigate an energy source eminating from an uncharted planet. This strange energy force is disrupting time and space and may prelude the destruction of the universe. On the planet's surface, Captain Kirk discovers Lazurus who has created a rift between our own and an alternate universe.

ARENA 1/19/67. Directed by Joseph Pevney. Teleplay by Gene L. Coon. Original story by Frederic Brown. Cast: Carole Shelyne as the Metron. Jerry Ayres as O'Herlihy. Grant Woods as Kelowitz. Tom Troupe as Lt. Harold. James Farley as Lang.

A confrontation between the USS Enterprise and a hostile alien spacecraft is halted by benevolent super beings who decide that the conflict must be resolved without the total destruction of both races. Captain Kirk and the lizard-like commander of the alien ship must battle unaided on a barren asteroid. The Winner goes free, and the loser and his ship is to be destroyed.

BALANCE OF TERROR 12/15/66. Directed by Vincent McEveety. Teleplay by Paul Schneider. Cast: Mark Lenard as the Romulan Commander. Paul Comi as Stiles. Lawrence Montaigne as Decius. John Warburton as Centurion. Stephan Mines as Tomlinson.

Captain Kirk must make a decision that could trigger a full scale galactic war. A flagship of the war-like Romulan Empire has destroyed three Earth outposts. For the Enterprise to retreat would only invite further offensives, but counterattack has been expressly forbidden.

CHARLIE X 9/15/66. Directed by Lawrence Dobkin. Teleplay by D. C. Fontana. Original story by Gene Roddenberry. Cast: Robert Walker Jr. as Charlie.

The crew of the USS Enterprise is threatened by Charlie, a strange orphaned child with fantastic mental powers. As the sole survivor of a crashed starship he was raised by a race of super beings who invested these powers in him in order that he survive on their barren planet. Charlie's power, however, makes him impatient and unwilling to accept the restrictions of society and he slowly begins to take control of the Enterprise and its crew.

THE CITY ON THE EDGE OF FOREVER 4/6/67. Directed by Joseph Pevney. Teleplay by Harlan Ellison. Cast: Joan Collins as Edith Keeler. John Harmon as Rodent. Hal Baylor as the Policeman. David L. Ross as Galloway.

Under the effect of "cordrazen", an experimental drug, Dr. McCoy enters a time portal to New York City of the 1930's,

and disrupts the normal time continuum. To restore the natural course of history Captain Kirk and Mr. Spock must travel through the portal, find McCoy, and undo the disasterous changes he has made.

THE CONSCIENCE OF THE KING 12/8/66. Directed by Gerd Oswald. Teleplay by Barry Trivers. Cast: Barbara Anderson as Lenore. Arnold Moss as Karidian.

The USS Enterprise is diverted to the planet Cygnia Minor where Captain Kirk is to help identify Kodos the Executioner, a commander who executed half the population of the planet Tarsus. Kirk is one of three survivors of the massacre, the only living humans who can identify Kodos.

CORBOMITE MANEUVER 11/10/66. Directed by Joe Sargent. Teleplay by Jerry Sohl. Anthony Callas as Dave Baily, Clint Howard as Balok.

In destroying a threatening "space bouy" the USS Enterprise is confronted with a colossal space vessel which threatens their destruction for tresspassing on the territory of the First Federation. In a battle of wits, Captain Kirk answers the alien ship's threat with a daring bluff of his own. Nominated for the Hugo for "Best Dramatic Presentation" by the 25th World Science Fiction Convention.

COURT-MARTIAL 2/2/67. Directed by Marc Daniels. Teleplay by Don M. Mankiewicz and Steven Carabatsos. Cast: Percy Rodriguez as Postmaster Stone. Elisha Cook as Cogley. Joan Marshall as Areel Shaw. Richard Webb as Finney. Alice Rawlings as Mankiewitz. Jamie Finney and Hapan Boggs as Helmsmen.

Captain Kirk is court-martialed for criminal negligence that resulted in the death of a fellow officer. Kirk claims to be innocent but cannot explain the damaging evidence offered by a computer's memory banks.

DAGGER OF THE MIND 11/3/66. Directed by Vincent McEveety. Teleplay by Shimon Wincelberg. Cast" James Gregory as Dr. Adams. Morgan Woodward as Dr. Van Gelder. Marianna Hill as Helen Noel. Susan Was - son as Lethe.

The USS Enterprise visits the Tantalus Penal Colony to deliver cargo. On an inspection tour Kirk and his crew are endangered by Dr. Adams who is engaged in terrifying experiments with the minds of his prisoners. With a machine of his own design which he alledgedly uses for rehabilitation, he destroys the memories and free will of his prisoners, creating mindless lsaves.

DEVIL IN THE DARK 3/9/67. Directed by Joseph Pevney. Teleplay by Gene L. Coon. Cast: Ken Lynch as Vanderberg. Janos Prohaska as Horta. Barry Russo as Giotto. Brad Weston as Appel.

The USS Enterprise receives a distress call from a distant mining colony, and in answering they come to grips with a totally different form of intelligent life. The mining colony is at the mercy of an indestructible creature capable of movement through solid rock.

THE ENEMY WITHIN 10/6/66. Directed by Leo Penn. Teleplay by Richard Matheson. Cast: Jim Goodwin as Farrell. Ed Madden as Fisher. Garland Thompson as Wilson.

Captain Kirk, commander of the USS Enterprise, is split into two physical beings by the ship's transporter, one hostile, one beneficent and the two wage war for control and survival of the star ship. The battle seems one sided however, for the benificent side of the captain's nature is weak and passive, while the evil side is cunning and powerful.

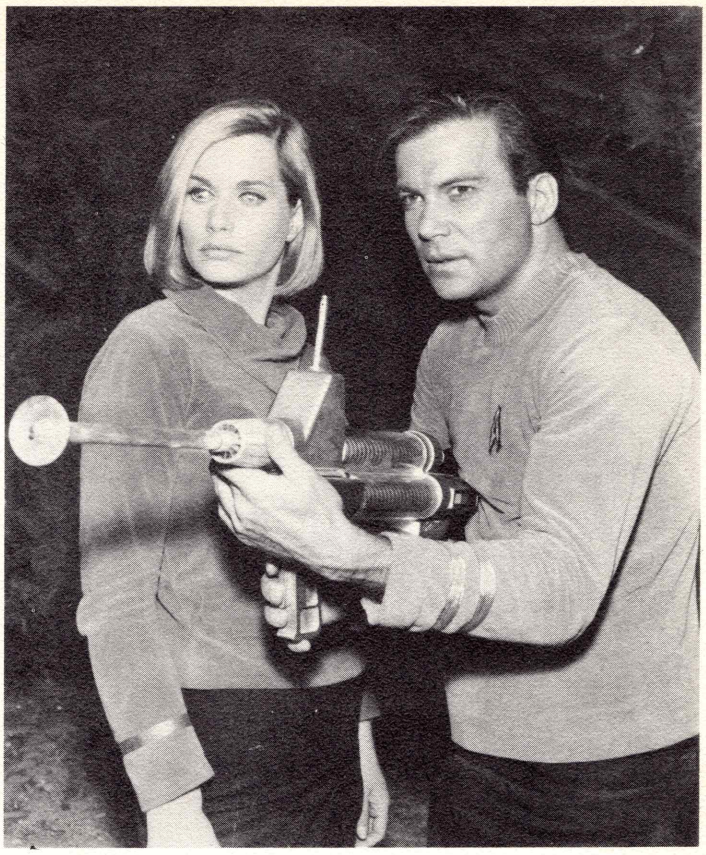
ERRAND OF MERCY 3/23/67. Directed by John Newland. Teleplay by Gene L. Coon. Cast: John Abbott as Ayelborne. John Colicos as Kor. Peter Brocco as Claymore. Victor Ludlin as Lieutenant. Hillary Hughes as Trefagne.

The inhabitants of the planet Organia refuse to assist Captain Kirk and the USS Enterprise in defending their planet from a hostile invader. When diplomatic channels prove useless and a physical confrontation seems imminent the Organians intercede and give both sides a lesson in warfare.

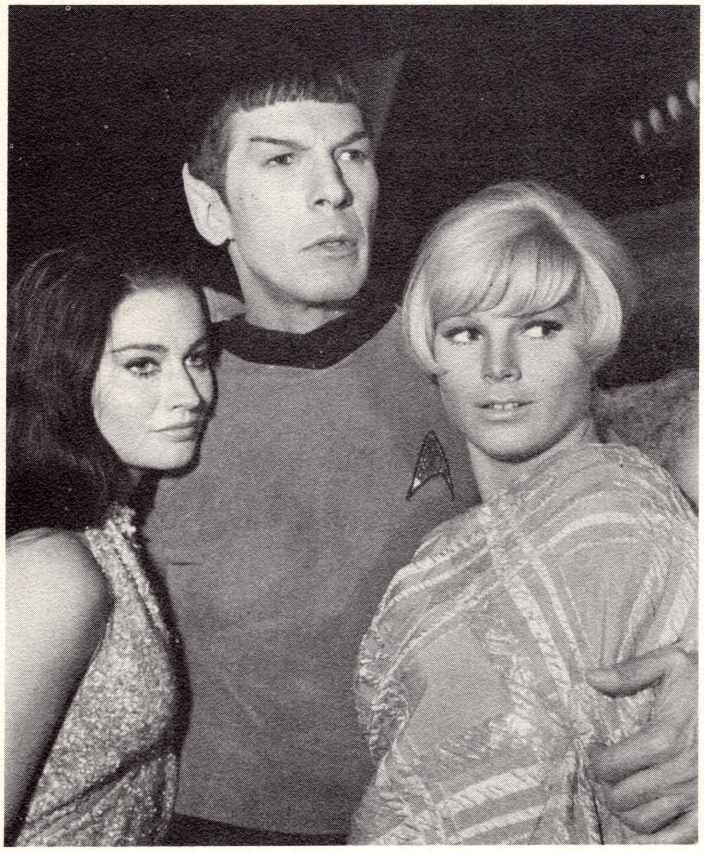
GALILEO SEVEN 1/5/67. Directed by Robert Gist. Teleplay by Oliver Crawford and S. Bar-David. Cast: Don Marshall as Boma. John Crawford as Commissioner Feariz. Peter Marko as Gaetano. Phyllis Douglas as Yoeman Mears. Rees Vaughn as Latimer. Grant Woods as Kelowit.

Mr. Spock and six crew members of the USS Enterprise are stranded on a hostile planet when the Galileo, an interspace shuttlecraft of the starship Enterprise is used in place of the ship's

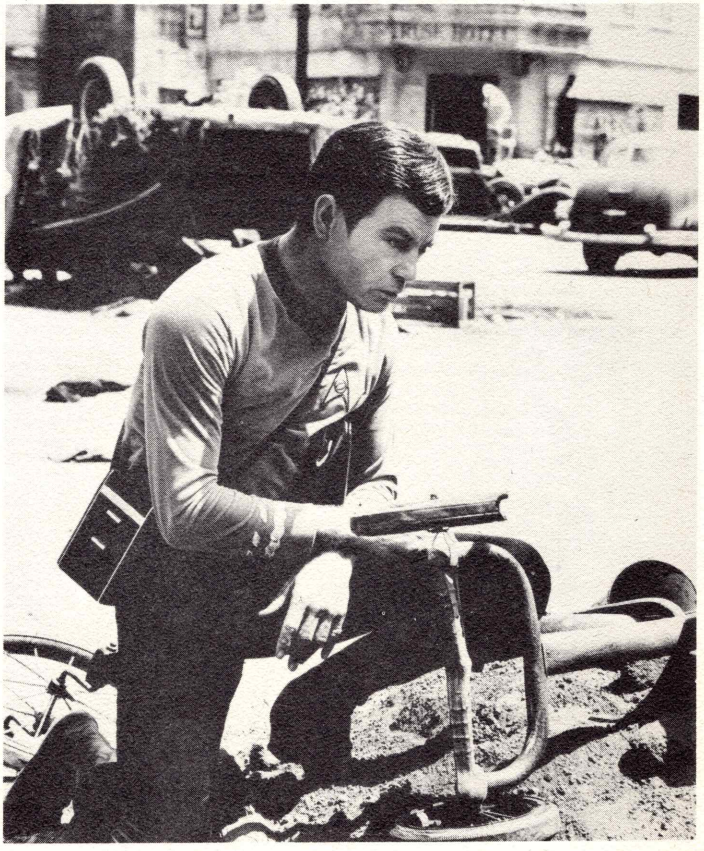
Robert Walker presents Grace Lee Whitney with a rose in "Charlie X"



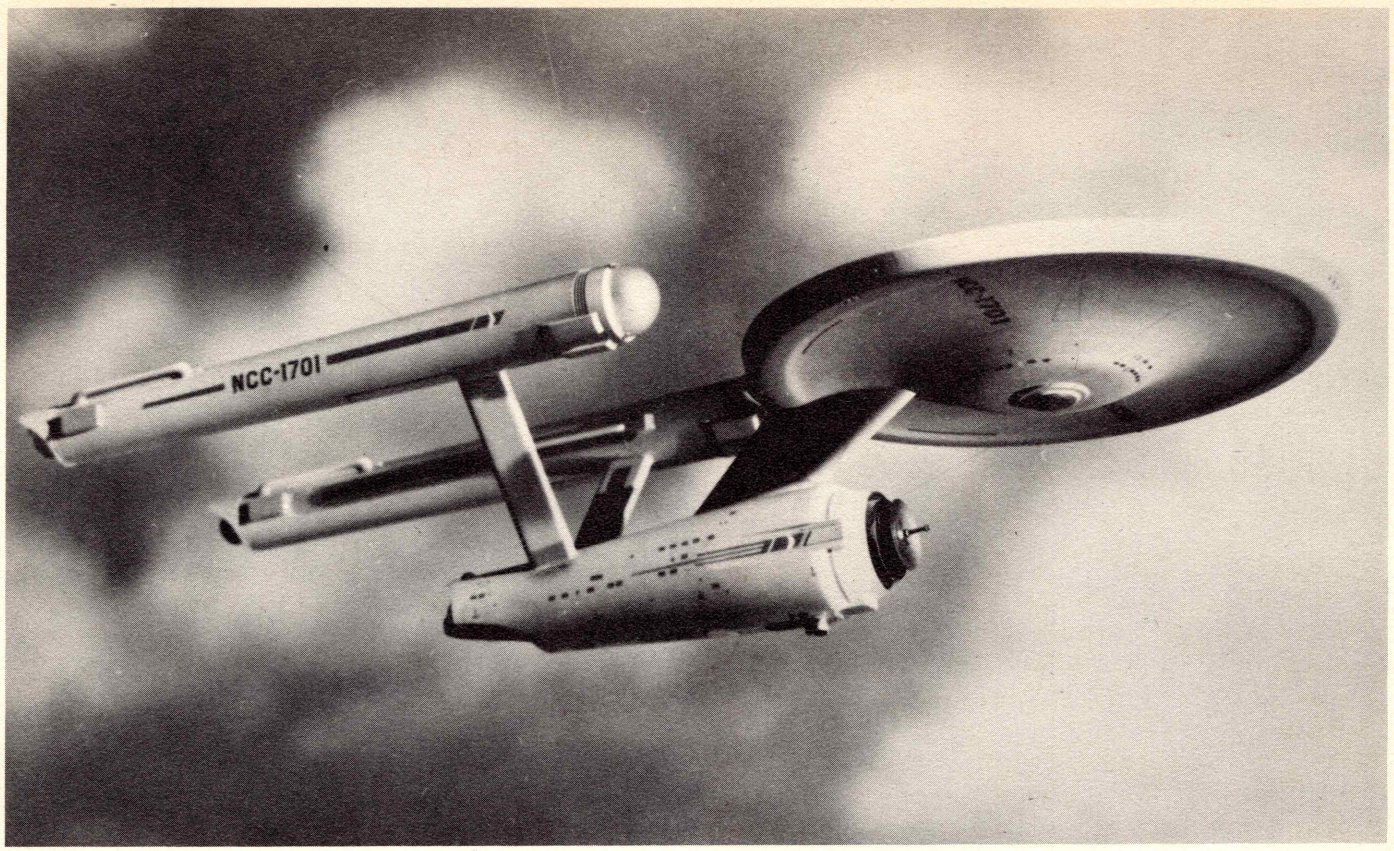
Sally Kellerman stands by as William Shatner, armed with a phaser gun, confronts a mutated crewman from "Where No Man Has Gone Before"



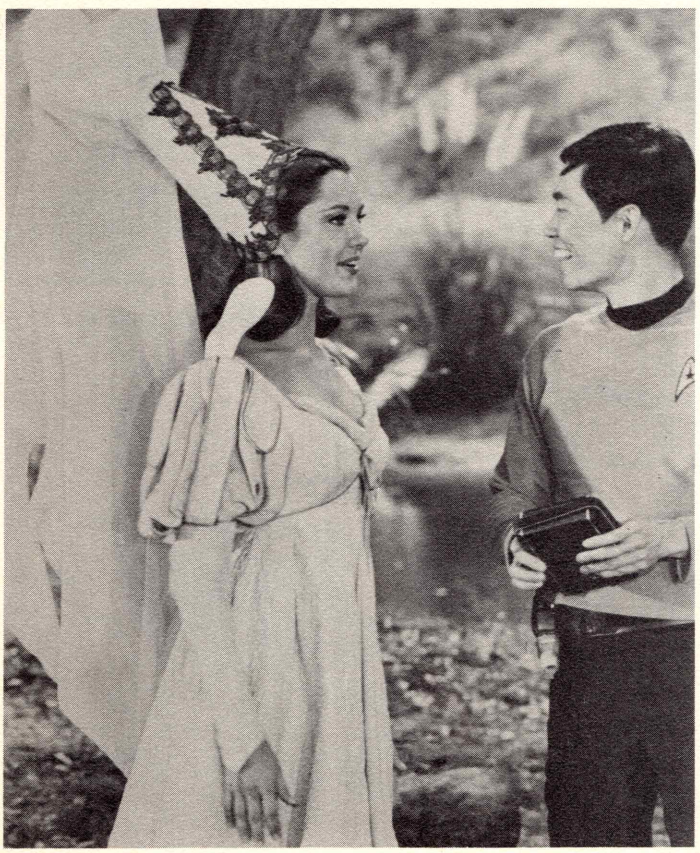
Mr. Spock seems miffed at having to pose with Karen Steele and Susan Denberg from "Mudd's Women"



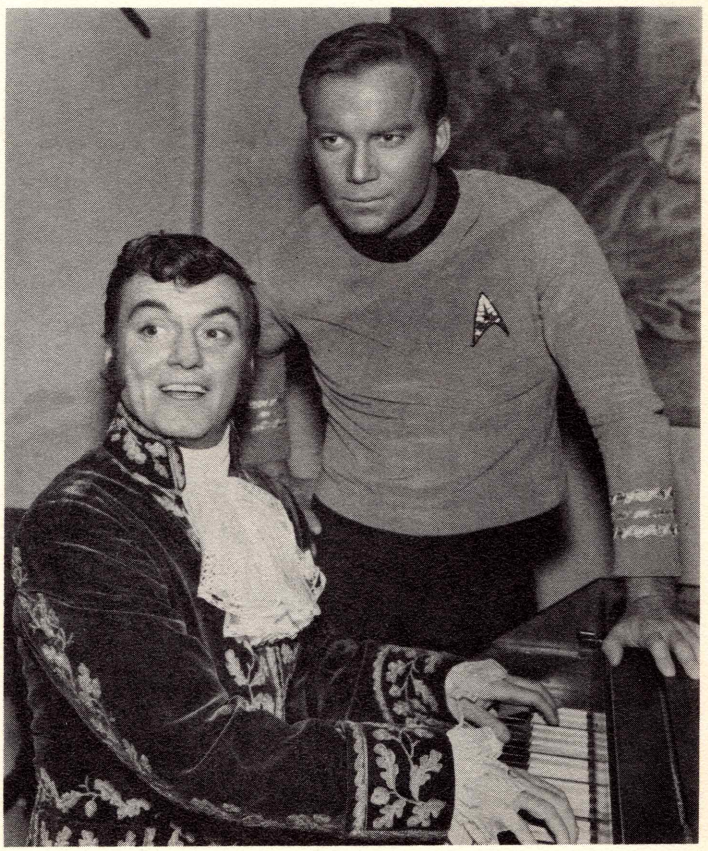
DeForest Kelly contemplates the ruins of a strange earth-type planet in "Miri"



The USS ENTERPRISE, a space cruiser over 250 feet thick containing 14 decks and weighing over 190,000 tons. Manned by a crew of 439, the faster than light ship has a travel range of 18 years which will take it to anywhere within the galaxy.



Mr. Sulu (George Takei) seems pleased with Emily Banks dressed as a storybook princess in "Shore Leave"



Captive William Shatner and his crew are annoyed with the childish antics of William Campbell in "The Squire of Gothos"

transporter. Communication with the mother ship is impossible, and in Spock's decision of how to reach and signal the Enterprise rests the lives of the Galileo Seven.

THE MAN TRAP 9/8/66. Directed by Marc Daniels. Teleplay uncredited. Cast: Alfred Ryder as Professor Crater. Jeanne Bal as Nancy.

The USS Enterprise makes a cargo stop to check up on two lone colonists on an Earth-type planet M-113. All is not well on the planet's surface however, and the Enterprise and crew are threatened by a monster needing large quantities of salt to survive. Premiere episode.

THE MENAGERIE (Part 1) 11/17/66. Directed by Marc Daniels. Teleplay by Gene Roddenberry. Cast: Jeffrey Hunter as Commander Christopher Pike. Susan Oliver as Vina. Malachi Throne as Comodore Mendez.

At Starbase M-11 Mr. Spock seizes control of the USS Enterprise to take his former commander, Captain Christopher Pike, to Talos IV, the one forbidden planet in the galaxy. Composed of the series first "pilot" episode starring, Jeffrey Hunter as the starship commander, with added scenes filmed with the series current cast.

THE MENAGERIE (Part 2) 11/24/66. Directed by Marc Daniels. Teleplay by Gene Roddenberry. Cast: Jeffrey Hunter as Commander Christopher Pike, Susan Oliver as Vina. Malachi Throne as Comodore Mendez.

Mr. Spock is arrested for abducting the USS Enterprise and requests a court martial in which are recounted the amazing events of his former commander's previous visit to Talos IV. Nominated for the Hugo by the 25th World Science Fiction Convention.

MIRI 10/27/66. Directed by Vincent McEveety. Teleplay by Adrian Spies. Cast: Kim Darby as Miri. Michael J. Pollard as Jahn. John Logna as Little Boy.

Captain Kirk and his officers beam down to the surface of a planet where an experiment designed to prolong life has killed the adult population, leaving only the children alive. It becomes imperitive that they discover how to countoract the effects of the experiment when each of the landing party begins to die.

MUDD'S WOMEN 10/13/66. Directed by Harvy Hart. Teleplay by Stephan Kandel. Cast: Roger C. Carmel as Harry Mudd. Karen Steele as Eve. Susan Denberg as Magda. Maggie Thrett as Ruth.

Harry Mudd, an illegal interspace trader is abducted in space by the USS Enterprise with his cargo of women, to have been taken to the planet Ophiucus Six and sold as wives. Mudd craftily endangers the mission of the ship to bargain for his own freedom.

THE NAKED TIME 9/29/66. Directed by Marc Daniels. Teleplay by John D. F. Black. Cast: Bruce Hyde as Kevin Riley. Stuart Moss as Tormolen.

The USS Enterprise is infected with an epidemic of a strange disease from the surface of a dying planet, which induces irrationality in the crew. Amid the anarchy and chaos caused by the disease Dr. McCoy searches vainly for an antidote. Nominated for the Hugo by the 25th World Science Fiction Convention.

OPERATION-ANNIHILATE 4/13/67. Directed by Herschel Daugherty. Teleplay by Steven W. Carabatsos. Cast: Joan Swift as Aurelan. Maurishka as Yoeman Zahra. Majil Barrett as Christine.

Investigating distress calls from the planet Denava, the USS Enterprise finds an epidemic of deadly parasitic creatures that inflict upon their victims unbearable pain. Captain Kirk and Mr. Spock race against time to discover a method to release the creatures' hold on the population, otherwise they must destroy the entire planet to prevent the spreading of the danger to toher planets

THE RETURN OF THE ARCHONS 2/9/67. Directed by Joseph Pevney. Teleplay by Boris Sobelman. Original story by Gene Roddenberry. Cast" Harry Townes as Reger. Torin Thatcher as Marplon. Charles Macauly as Landru. Christopher Held as Lindstrom. Brioni Farrell as Tula. Sid Haig as First Lawgiver.

The USS Enterprise' search for the survivors of a lost starship leads them to a strange planet where individuals live in harmony under zombie-like contentment imposed by Landru. Captain Kirk and his crew must find and destroy Landru before they can return to the Enterprise which has been besieged by constant bombardment.

SHORE LEAVE 12/29/66. Directed by Robert Spaar. Teleplay by Theodore Sturgeon

Cast: Emily Banks as Tonia Barrows. Oliver McGowan as the Caretaker. Perry Lopez as Rodriguez. Bruse Mars as Finnegan. Shirley Boone as Ruth.

In deep space the USS Enterprise comes upon a most ideal planet for the crew's rest and recreation. The landing party's furlough soon turns to a nightmare however, when mythological creatures, story book characters, and things from the past begin to appear. No mirages these, it is discovered when Dr. McCoy is killed by a charging black knight.

THE SQUIRE OF GOTHOS 1/12/67. Directed by Don MacDougall. Teleplay by Paul Schneider. Cast: William Campbell as Trelane. Richard Carlyle as Jaegar.

While orbiting the planet Gothos, Captain Kirk and several crewman disappear from the bridge of the USS Enterprise. They reappear in the strange abode of Trelane, the planet's only inhabitant, and find that they are to be "guests" whether they like it or not.

SPACE SEED 2/16/67. Directed by Marc Daniels. Teleplay by Gene L. Coon and Carey Wilber. Cast: Ricardo Montalban as Khan. Madlyn Rhue as Marla. Blaisdell Makee as Spinelli. Mark Tobin as Joaqrien.

In deep space the USS Enterprise comes upon the derilict of an ancient Earth spacecraft, containing over eaghty human specimens in suspended animation. Captain Kirk revives their leader, Khan, only to find that the ship is a penal colony containing a eugenically superior breed of human who plan to conquer the universe.

A TASTE OF ARMAGEDDON 2/23/67. Directed by Joseph Pevney. Teleplay by Robert Hammer and Gene L. Coon. Cast: David Opatoshu as Anon Seven. Gene Ligons as Ambassador Fox. Robert Sampson as Sar Six. Barbara Babcock as Mia Three. Miko Mayama as Tamula.

The USS Enterprise is directed to begin diplomatic relations with an uncooperative planet. In beaming down to the planet's surface Captain Kirk and Ambassador Fox find that The Enterprise and crew have been designated war casulties in a bizarre computer war and are to be destroyed at the earliest possible convenience.

THIS SIDE OF PARADISE 3/2/67. Directed by Ralph Senesky. Teleplay by D. C. Fontana. Original story by Nathan Butler. and D. C. Fontana. Cast: Frank Overton as Elias Sandoval. Jill Ireland as Leila. Grant Woods as Kelowitz. Michael Barrier as DeSalle.

The USS Enterprise' mission is to evacuate the agricultural community from the planet Omicron-Ceti 3 which is being saturated by deadly space rays. Upon beaming down to the planet's surface they find the colony leading a healthy and idyllic existence under the affect of strange spores. When the spores infect the crew of the Enterprise, they desert their ship for the planet's surface leaving only Captain Kirk mysteriously unaffected.

TOMORROW IS YESTERDAY 1/26/67. Directed by Michael O'Herlihy. Teleplay by D. C. Fontana. Cast: Roger Parrig as John Christopher. Hal Lynch as Air Police Sgt. Ed Peck as Col. Felini. Richard Merrifield as Technician.

In escaping the powerful attraction of a black star, the USS Enterprise' atomic engines send the craft hurtling through time to Earth in the 20th Century. In order to preserve the course of history Captain Kirk and Mr. Spock must erase all record of the starship's appearance before returning to their own century.

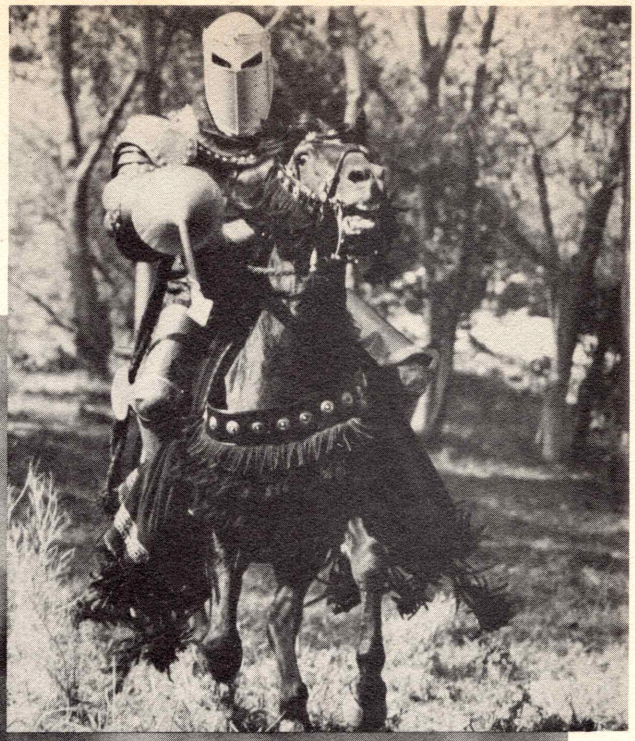
WHAT LITTLE GIRLS ARE MADE OF 10/20/66. Directed by James Goldstone. Teleplay by Robert Bloch. Cast: Majel Barrett as Christine. Michael Strong as Dr. Korby. Ted Cassidy as Ruk. Sherry Jackson as Andrea.

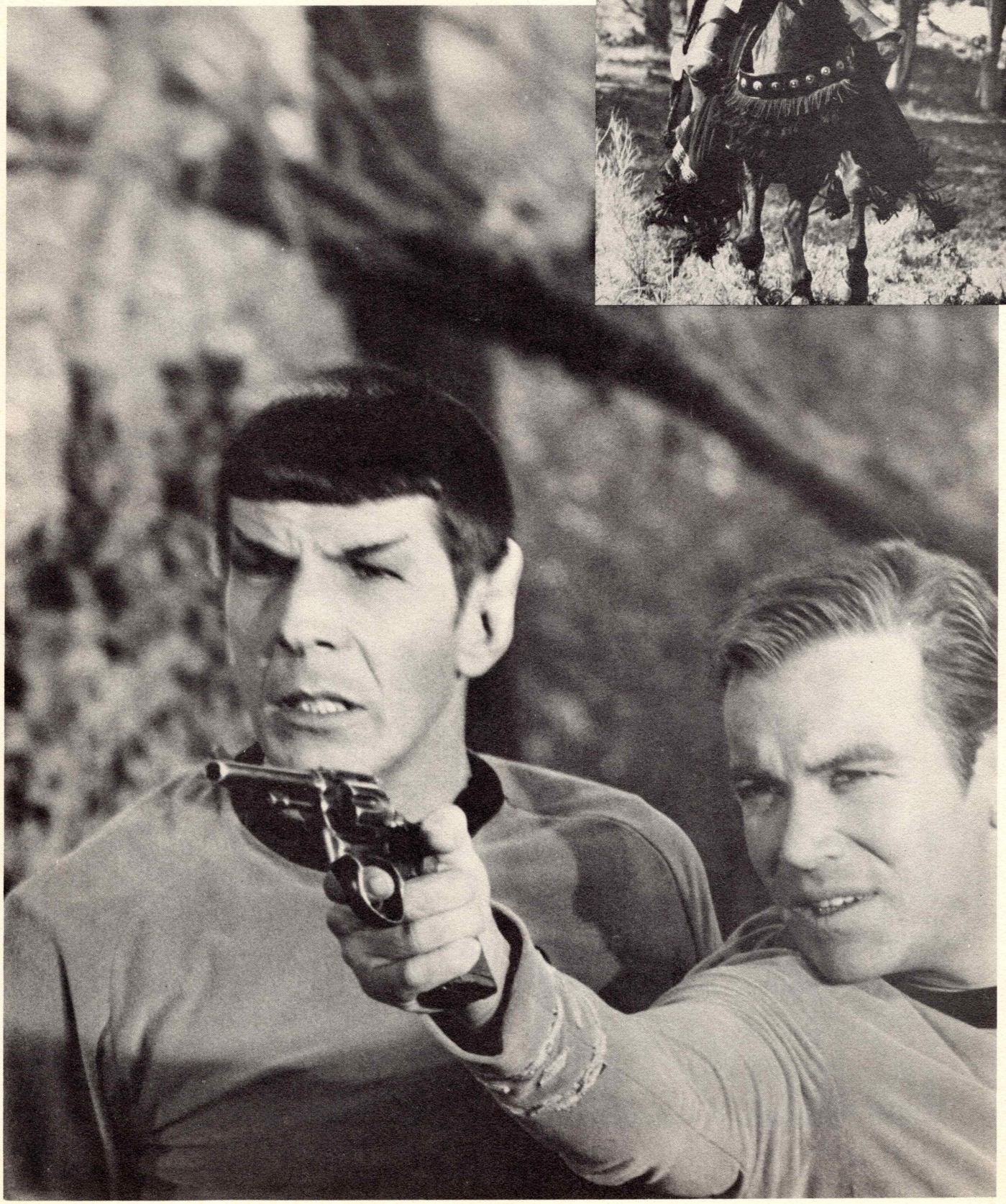
Captain Kirk and the USS Enterprise search for Dr. Roger Korby, missing in space for five years. The scientist is found on the surface of a dying planet, and Kirk and Mrs. Christine Korby beam down to meet him, finding that he has made startling scientific discoveries.

WHERE NO MAN HAS GONE BEFORE 9/22/66. Directed by James Goldstone. Teleplay by Samuel A. Peeples. Cast: Gary Lockwood as Lt. Commander Gary Mitchel. Sally Kellerman as Dr. Elizabeth Dehner.

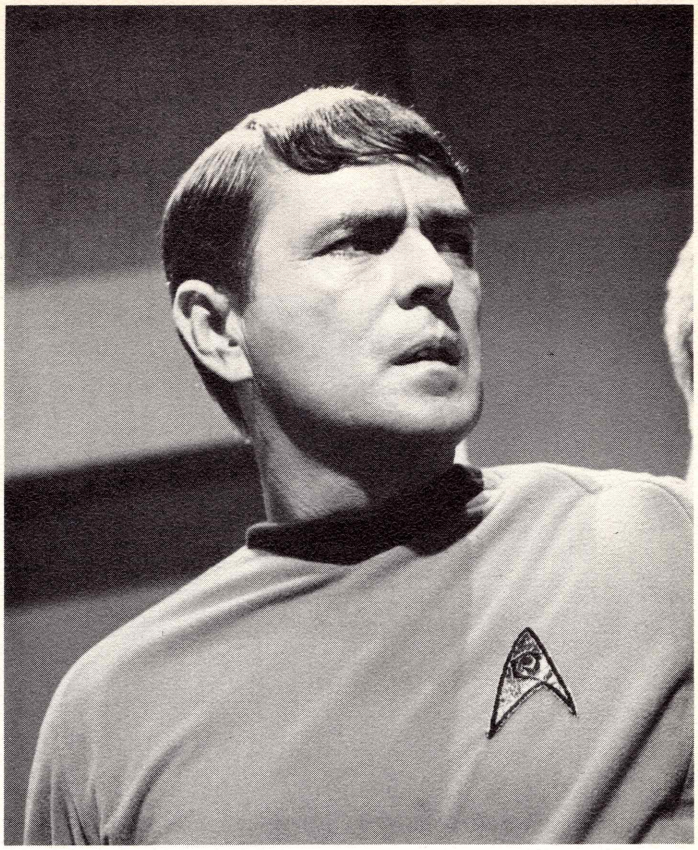
At the fringes of the Galaxy the USS Enterprise passes through a mysterious field of force which invests a crew member with omnipotent godly powers. Captain Kirk matches wits with the mutated crewman whose exalted superiority has given him little regard for human life. The series **second Pilot.**

What do Captain Kirk and Mr. Spock seem so intent on shooting? It could be a charging black knight, a strafing airplane, an attacking samurai, or a storybook character on a strange planet on which the crew of the Enterprise have chosen to take their "Shore Leave"

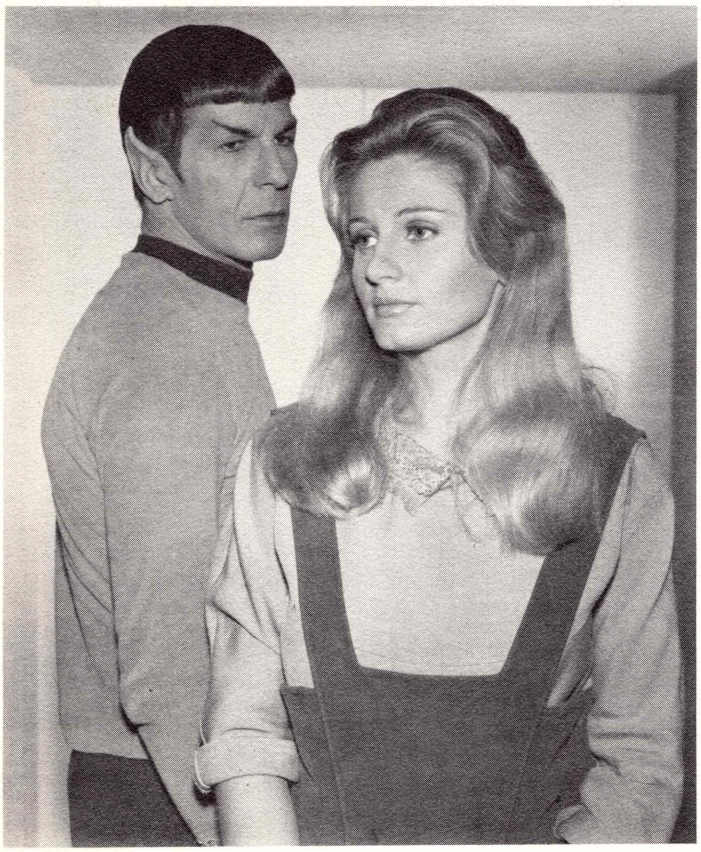




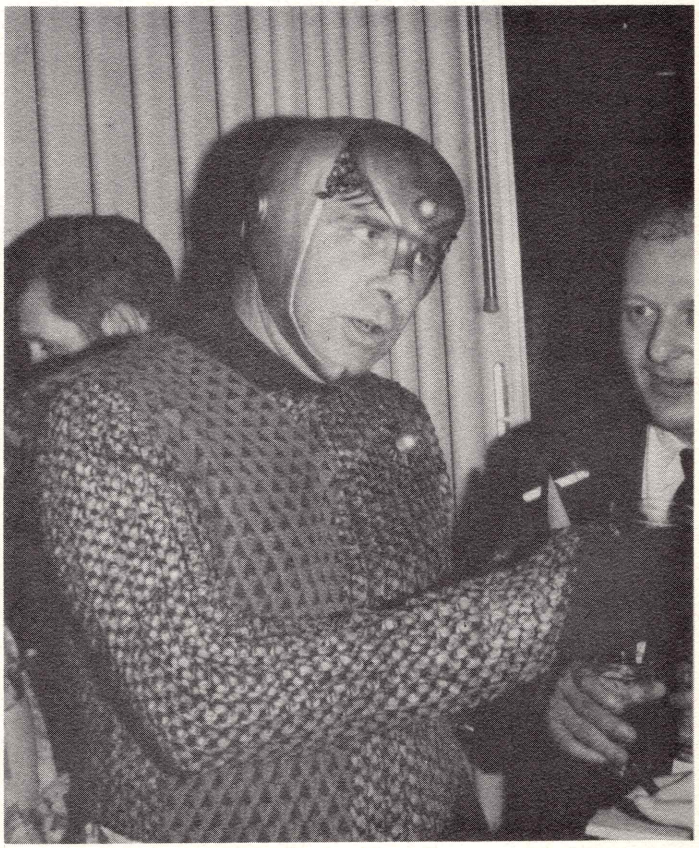
Yoeman Teresa (Venita Wolf) and communications officer Uhura (Nichelle Nichols) meet "The Squire of Gothos"



Engineering Officer Scott (James Doohan) seems concerned about a new fuel mixture in "The Frozen Time"



Mr. Spock falls in love with Leila (Jill Ireland) on the planet Omicron-Ceti 3 in "This Side of Paradise"



A Romulan commander? No. It's Star Trek's producer Gene Roddenberry in a costume from "Balance of Terror" at the 24th World Science Fiction Convention

STAR TREK '67-'68
NEW SEASON PREVIEW

"Star Trek" begins its second, hopefully successful, season on NBC September 15th at 8:30 eastern time, moved from its comfortable Thursday night slot where it followed the successful "Daniel Boone" series and was followed by the highly popular "Dragnet 67", to new and unsure Friday night footing. Of the switch, the show's producer Gene Roddenberry says "We were making out fine where we were, but now we may lose many of the young people who've been watching, because Friday is the night they like to go out. I have no idea why NBC changed nights." If however, the great success of Leonard Nimoy's record "Visit to a Sad Planet" is any indication of the popularity of "Star Trek" among teenagers, then the show may change the dating habits of the nation.

A new cast member will be added to the show in the fall, a Russian relief navigator, who will, no doubt, take to the helm of the Enterprise along with series regular Mr. Sulu (George Takei). Roddenberry reportdely decided to make the addition after a columnist of Russia's Pravda newspaper reported in his column that he thought it ridiculous that the first nation to put a Sputnik into outerspace was not represented in the crew of "Star Trek." Walter Koenig has been cast to play the Russian, Yoeman Chekov, who wears his hair long and acts like a pop singer, a touch no doubt added by Roddenberry to further asuage his teen audience. Reports elsewhere that a female Vulcan will be added as a regular to the cast are incorrect.

The premiere episode of the new season is called "Amok Time" with guest stars Celia Lovsky, Arlene Martel and Lawrence Montaigne. In this episode, written by Thoedore Sturgeon who scripted last year's "Shore Leave", Celia Lovsky who is the former wife of the late Peter Lorre plays a female Vulcan that figures prominently in an adventure of the Enterprise crew on Mr. Spock's home planet. Other scripts completed thus far by science fiction authors are two by Robert Bloch and one by Norman Spinrad based on his short story "The Doomsday Machine." One script, "I Mudd" by Stephan Kandel, is a continuation of one of last year's episodes, "Mudd's Women" by the same author.

Following is a list of the series first twelve episodes on the new season, including a list of director, scriptor, and guest stars. Unfortunately a definate schedule has not been formulated past using "Amok Time" as the first episode and therefore they may appear in any sequence.

EPISODES OF THE 1967-68 SEASON

"Amok Time" Directed by Joseph Pevney. Teleplay by Theodore Sturgeon. Cast: Celia Lovsky, Arlene Martel, Lawrence Montaigne.

"Catspaw" Directed by Joseph Pevney. Teleplay by Robert Bloch. Cast: Antoinette Bower.

"Metamorphosis" Directed by Ralph Senesky. Teleplay by Gene L. Coon. Cast: Glenn Corbett, Elinor Donahue.

"Friday's Child" Directed by Joseph Pevney. Teleplay by D. C. Fontana. Cast: Julie Newmar.

"Who Mourns for Adonais?" Directed by Marc Daniels. Teleplay by Gilbert Ralston. Cast: Michael Forest, Leslie Parish.

"The Doomsday Machine" Directed by Marc Daniels. Teleplay by Norman Spinrad. Cast: William Windom.

"Wolf in the Fold" Directed by Joseph Pevney. Teleplay by Robert Bloch. Cast: John Fiedler, Charles Macauly, Pilar Seurat.

"The Changeling" Directed by Marc Daniels. Teleplay by John Meredyth Lucas. Cast: (no guest stars set)

"The Apple" Directed by Joseph Pevney. Teleplay by Max Ehrlich. Cast: Keith Andes, Celeste Yarnell.

"Mirror, Mirror" Directed by Marc Daniels. Teleplay by Jerome Bixby. Cast: Barbara Luna, Vic Perrin.

"The Deadly Years" Directed by Joseph Pevney. Teleplay by David P. Harmon. Cast: Charles Drake.

"I, Mudd" Directed by Marc Daniels. Teleplay by Stephan Kandel. Cast: Roger C, Carmel as Harry Mudd.

Director ..... Tod Browning
Screenplay ..... Willis Goldbeck and Leon Gordon
Dialogue ..... Edgar Allan Woolf and Al Boasberg
Basis ..... "Spurs" by Tod Robbins
Cameraman ..... Merritt B Gerstad
Art director ..... Cedric Gibbons
Editor ..... Basil Wrangell

TOD BROWNING'S

FREAKS

a study in revulsion

by GREGORY ZATIRKA

A Metro-Goldwyn-Mayer Production
Released; February 23, 1932
Running time: 90 minutes

Cleopatra ..... Olga Baclanova
Phroso, the Clown ..... Wallace Ford
Hans, the Midget ..... Harry Earles
Hercules, the Strong Man .. Henry Victor

The writer who takes upon himself the task of destroying long held illusions that have sprouted from the fertile soils provided by legend and hearsay almost invariably finds himself placed in an uncompromising situation among his readers.

All fantasy film aficionados have read of the Tod Browning film dealing with the degraded lives of circus side show monstrosities, yet few have ever seen the film. After a few showings at the time of its release, 1932, Freaks literally disappeared from the American screen. It reappeared briefly in 1962 when entered at the Cannes Film Festival where it was awarded the Best Horror Film Prize, causing its rediscovery and subsequent limited revival. Due to its rarity the opinions of many have been formulated by few. The film for years has enjoyed the reputation of expressing the ultimate degree of horror on the screen, a reputation which, in my opinion, it does not fully deserve.

I attended a showing of Freaks at a private theatre last night and was mildly disappointed. In a world so filled with ugliness and depravity the humble efforts captured through the lens of a movie camera years ago no longer retain the power they once had in days of comparative innocence. Many years of film making have mellowed the shock effects of Freaks and somewhat hardened the audience, yet, the film is brilliantly constructed and directed. It is at times captivating, certain scenes showing a definate genius for the macabre. To a mature audience the legendary horror and nightmares inspired, here quoting the noted critic Robert Bloch, "for a solid year of Sundays" are not present.

Freaks is a singularly morbid and revolting film. The critic who singles it out as a masterpiece of horror confuses the word with the revulsion that all normal beings feel for the abnormal. If one must confuse revulsion with horror, Freaks is indeed a study in horror. It is totally and uncompromisingly, if not unphotogenically, realistic to the last detail.

Tod Browning, as is well known, used real freaks - the legless and armless, the dwarfed, pinheaded idiots, things hardly human possessing warped minds and warped bodies - in the making of the film. The audience is not seeing a group of masterful "tricks" executed by a skillful director and crew: miniatures

and mirrors, clever lighting, camera, and makeup work. The degraded, deformed and outcast creatures searching for understanding and not finding it, retreating to an almost animal-like existence under "a code of their own," are real. The solace one formally found in the phrase "Its only a movie" is pitifully ineffective in this case.

Tod Browning who is given credit for the originality and singularity of Freaks must answer for its faults. Browning was a brilliant director of horror films because of his prime reliance on the "mood of the composition and pace." He was a master at evoking certain feelings in the hearts of the audience by the creation of a certain atmosphere via lighting, sets and camera work. The story in a Tod Brwoning film was always of secondary importance. One suspects that his silent films with Lon Chaney Sr. greatly overshadowed his work during the sound era. Dialogue and a exacting script seemed rather a hindrance than a help to Browning.

The first fifteen minutes of Bela Lugosi's Dracula filmed a year before Freaks are still unmatched for sheer atmosphere: the coach rumbling through the wintry passes of the Carpathian Mountains, the meeting at Borgo Pass, and the lofty halls of Castle Dracula are a dream-like fantasy. However, as the film progresses it becomes little more than a photographed play. Dialogue dulled the story and imprisoned the expressive camerawork of Karl Freund. Browning's inability to keep the story value of his work up to the standard set by his atmospheres of doom and horror has always been a drawback to his sound films.

Some scenes in Freaks are more than notable for their effect on the audience. The maj ority of the film, however is severely hampered by an incredibly banal love triangle between the "Queen of the circus," Cleopatra - deliciously overacted by Olga Baclanova - the Strong Man, and a midget played by Harry Earles of The Unholy Three fame.

In the story, Cleopatra encourages the attentions of the dwarf in her efforts to rob him of his money. When she learns of a large inheritence in his possession she marries the dwarf all the while flaunting her love for the Strong Man in his face and beginning to poison him slowly. The Freaks, of course, get wind of her treachery and her final come-uppance in the last reel is well deserved.

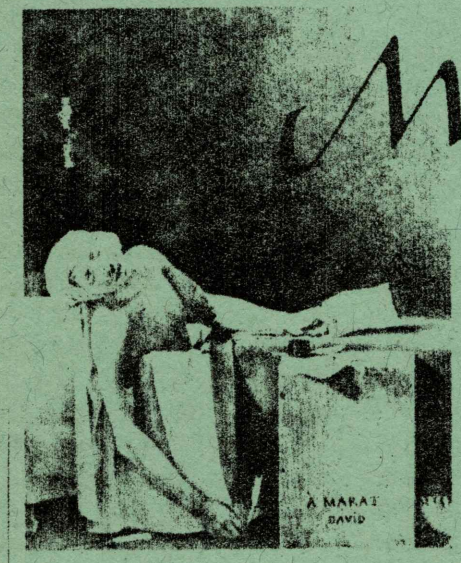
Saving this simple story by drawing together its weak ends are the freaks themselves. We pity them, their lives, and their surroundings, yet, they are a source of fascination to us. Humans love the macabre. Tod Browning knew this defect in the character of man too well, thus, he did everything possible to achieve the effect of the abnormal in this film that naturally fills circus side shows in the first place.

The most moving scenes, the scenes that make this film stand out, all belong to the freaks. The macabre mock wedding celebration of the marriage between the dwarf and Cleopatra is repulsive yet deeply moving. The camera swings up,and down a long table laden with food and drink. A horribly deformed swarf dances on the table top to a tune as warped as the bodies of its players. More than a celebration it is a ceremony. The freaks hope to take Cleopatra into their confidence, their own society.

"One of us, one of us," the words are recited in a ritualistic manner as a series of rapid close-ups are given the audience of the unearthly participants of the feast. A dwarf walking across the table passes a bowl of wine to the lips of the creatures that drink not like humans but like animals. Finally the bowl is offered to Cleopatra, but having drunkenly grasped the significance of their chant dashes it into the face of him who offered the cup, curses them all and openly flirting with the Strong Man orders them away into the night.

The final reel depicting the revenge of the freaks upon Cleopatra and the Strong Man - according to the "code of the freaks," if one is offended all are offended and take their revenge upon the normal - completely devoid of dialogue renders Tod Browning in his element. Who can forget the torrential downpour, the circus wagons moving painfully through the mud laden roads? An atmosphere of doom and repayment for the evil that has been wrought has been carefully built and now comes to a shattering climax. Scenes of the Strong Man helpless, the group of freaks crawling, hopping and slithering inexorably toward him through the mud and rain, knives in teeth, or of Miss Baclanova being pursued through the dark, rainswept forest by footless midgets were strong stuff in 1932 and still remain an unforgettable if unpleasant cinematic experience today. -G. Zatirka-

Movie Missives



A WORD FROM YOUR FRIENDLY
ART EDITOR

DAVE LUDWIG
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Marat/Sade is one film I didn't see, but wish I had. So I will let the film reviewer go over the film while I comment on the actual event and the inspired painting that came of it. My back cover illustration is copied from Jaques Louis David's (pronounced day-veed) "The Death of Marat" painted in 1793.

On July 14, 1793 Jean Paul Marat, one of the political leaders of the French Revolution was stabbed to death with a dinner-knife by a young woman named Charlotte Corday who burst in with a personal petition while M. Marat was soaking in a hot bath, wrapped in towels. A painful skin condition he had contracted while living in the sewers of Paris to escape his enemies caused him to do his paperwork there, with a wooden board serving as his desk. If Miss Corday was not so hopped up with her own martyr complex she would have noticed that poor Marat was almost reduced to a state of putrification and would soon be dead. But she committed the assassination and three days later went calmly to the guillotine.

The artist, Jacques Louis David, had taken an active part in the French Revolution and his painting was planned as a public memorial to the martyred hero. It is now considered to be his greatest picture and it is a tribute to the artist that he made a masterpiece from a subject of a man murdered in his bathtub; a subject that would have embar-

rassed any lesser artist..

DR. COULSON OR HOW I LEARNED TO STOP WORRYING & AVOID THE BOMBS?

BUCK COULSON
ROUTE 3
Hartford City, Indiana/47348

A long time ago -- a bit less than 15 years ago, in fact -- I used to go to every stf movie that appeared within driving distance. They were almost universally abominable, but those few exceptions (Day the Earth Stood Still, The Creeping Unknown, The Twonky and one or two others) kept me going. Eventually, though, I became too busy to waste hours watching movies whem I knew in advance that one in ten, or less, would be worth sitting through. These days some of the stf magazines are getting the same level of quality, but it doesn't take me an it does take that long to see a movie. (Considering that I have to get ready, drive at least 15 miles in most cases, spend the time at the movie, and then drive back.) If they will bring something decent into my living room, I'll watch it -- I watch "Star Trek" and "Wild, Wild West", and I watched "Twilight Zone" and "Thriller" when they were on. That way I only have to spend the time used in actually watching the performance.

I believe the last fantasy movie I watched was Seven Faces of Dr. Lao - and that was partly because it was released shortly after a fan had contributed an interview with Finney to YANDRO and aroused my interest in his writing and their adaptions.

I think the main problem with film fans and stf fans is that the principle fan medium of communication is the fanzine. And until recently, most film fanzines were terrible. This doesn't seem to be the case anymore; I've seen two or three recently that were quite good. But it takes awhile to live down a reputation. Most fans can't even be bothered with all the fanzines devoted to their own particular likes, without trying other types that they think are going to be pretty bad anyway. (Have you seen Tom Reamy's TRUMPET? There is a stf fanzine that devotes a large amount of space to films, and it was considered good enough to win a Hugo nomination.)

I imagine there are a number of fans in the same situation. Whether you realize it or not you are missing many films you would enjoy. So far this year you certainly would have liked Marat/Sade, Fahrenheit 451, The War Game, You Only Live Twice, and I'm sure that there are others. And I shudder to think what you've missed since The Seven Faces of Dr. Lao. Then, of course, there are many fine nonstf films. And these are beyond comparison with what TV has to offer, and that includes the excellent "Star Trek."

FAMOUS MONSTERS VRS. COF

BILL KUNKEL
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Have quite thoroughly enjoyed your last two issues, though I note you persist in smiling upon Famous Monsters. It would seem obvious that your association with the man is a great factor in this unwarrented applause.

Mr. Bennett's "Newstand Review" carries this one better by condemning Castle of Frankenstein and cheering one of the more putrid (in a poor lot) FMs. Agreed, those stills from Brides of Fu Manchu had no place in the magazine whose largest segment of readers is comprised of younger kids. If you want to see bare bosomed broads there are plenty of places to find them. Most parents would probably accept a filmonster mag as relatively harmless and, as such, Calvin T. Beck has definately sex-ploited a segment of his zine.

One page, however, is no reason to condemn a magazine. 75 pages of junk and repeated refuse, however, is. Famous Monsters is so poor it hurts.

Admitted, Castle of Frankenstein has its faults. The movie reviews often display cinematic ignorance in wild overpraise of any pretentious fantasy film someone has called "art," the UFO article was silly and blatently commercial, and that incredibly long "Necrology" seemed totally absurd. All this - and inept Lin Carter still does book reviews (in bigger type, anyway, thank ghod). Sure, Castle of Frankenstein is on the downhill slide, but it's got a hell of a way to go before it sinks to FM's inane level.

And how about the FM 1968 Yearbook?

A page for page (minus 25 and one article) reprint of the first yearbook. Too much.

I do get tired seeing letters like the above. Bill, you are obviously too stupid or immature to realize that you have outgrown FM. It is aimed (through no choice of Mr. Ackerman I might add) at small children and is not intended for your age group (whatever it might be). The "man" to whom you refer in your first paragraph I take to be Forry Ackerman, and I resent your intimations that any relationship with him influences what appears in CF. I think it is time cease belaboring the merits of Famous Monsters, existent or lacking as they may be. It and any other English language publications devoted to cinefantastique are well beyond the province of serious interest, although their existence is desirable and helpful, in that they attract and develope in the young an interest and attraction to horror, science fiction, and fantasy. Attacking 4sj because he writes FM, is like indicting Mother Goose for her nursery rhymes.

A WORD OF FRIENDLY WARNING
WIZARD OF MARS
GALLERY OF HORROR

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Please warn your readers about a worthless double bill which is destined for drive-in audiences: Gallery of Horror and The Wizard of Mars. Both are re-American General Pictures. The former begins in a haze of Pathe Color smoke, very similar to the effect used by American International in the Corman heyday of Poe pictures. Our old friend John Carradine next steps forward to introduce five stories of horror. So far, so good.

The first story, "The Witch's Clock," effectively sets the tune: tacky sets, poor acting and befuddled plots. A young couple discover an old grandfather clock, set it in motion, and with a clap of thunder warlock Carradine appears. Husband suspects the worse, burns the clock, and all are consumed by fire. Next day, clock re-appears and another couple (fat, comedy-relief type) begin the curse anew.

"King Vampire," story number two, is even worse -- mainly because old pro Carradine is nowhere to be found and everyone else is sporting gosh awful British accents. Vampire stalks London, mob rebels (well, mob of five extras) and kills passing stranger. Young detective informs boss he suspects vampire is a woman, but the old boy scoffs. Detective leaves and comely young secretary tiptoes over to her boss and bites his neck.

Rochelle Hudson is the star of the third episode, "Monster Raid," which condenses a fairly respectable plot - scientist is betrayed by faithless wife, returns from grave to gain revenge -- and produces some unexpected hilarity.

"The Spark of Life," however, is the topper in the humor department. Famous scientist (Lon Chaney acting more like Lenny than Dr. Frankenstein) revives a dead man to please two assistants (the electrical charge could hardly light a flashlight). The young doctors learn the "revived" man is a famed murderer and convince Lon to kill his "creation" (the sight of Chaney babbling "But I made him I can't destroy my own creation" is right out of Nichols and May). At any rate, the surprise ending has the killer running amuck.

The finale has young, inexperienced Ron Gentry stumbling through Transylvania and coming upon a castle inhabited by Count Dracula. The Count is a direct descendent of the pasty-looking fellow on the Isodettes TV commercial and the erratic plot tumbles downward. The twist borrowed from Creepy comic magazine has Gentry, now a werewolf, tearing the poor Count to shreds as he shrieks, "I want this territory for myself."

The companion feature, The Wizard of Mars is pallid by comparison: a tedious journey through the underground caverns of Mars. Unfortunately, all the caverns look alike and the severe river current at the bottom never ripples ("Watch out for the falls," someone screams, but what falls?). The travellers are earthmen who have crashed on the Red planet. They include Ron Gentry and at least a couple of extras from Gallery of Horror. At long last they discover a lost civilization of mummified "superior" beings (led by Carradine). The only way to stay superior is to skip this trash altogether.

CURRENT FILM REVIEWS

FRANKENSTEIN CREATED WOMAN 20th Century Fox. 3/67. 92 min. A Seven-Arts-Hammer FIlm Production. Produced by Anthony NElson Keys. Directed by Terence Fisher. Screenplay by John Elder. Camera (DeLuxe Color), Arthur Grant. Film editor, James Needs. Sound, Charles Wheeler. Art director, Don Mingaue. Music supervision James Bernard. MUsic supervision, Philip Martell.

Baron Frankenstein ..... Peter Cushing
Christina ..... Susan Denberg
Dr. Hertz ..... Thorley Walters
Hans ..... Robert Morris
Anton ..... Peter Blythe
Karl ..... Barry Warren
Johann ..... Alan McNaughton
Kleve .....Peter Madden
Hans (as a boy) ..... Stuart Middleton
Prisoner .....Duncan Lamont
Priest ..... Colin Jeavens
New Landlord ..... Ivan Beavis
Police Sargeant ..... John Maxim
Mayor ..... Philip Ray
Jailer ..... Kevin Flood

PETER CUSHING

The Seven-Arts Hammer production of Frankenstein Created Woman marks the happy reunion of Terence Fisher, Hammer Films, and Frankenstein, a subject which began his way to film fame in 1957. The master director, who has won a worldwide reputation for his sensitive handling of some truely fantastic themes, turns in his best job in years in this latest episode in the screen life of the infameous scientist-creator, the fourth in Hammer's Frankenstein series. A well-polished script, crisp dialogue, beautiful color photography, several interesting variations on a time worn filmic theme, and superior performances all help to make Frankenstein Created Woman a highly enjoyable film.

Hammer seems to have foregone many of the traditional elements of the Frankenstein story in this latest version. Gone are the lumbering and awkward monster, and half-mad scientist who makes mistakes at every step of the way and the gruesome surgical experiments conducted in the dim light of cavernous laboratories. In their stead is a dedicated savant whose preoccupation with science and lack of regard for human emotions is all too beleivable, a beautiful young female creation whose schizophrenic perspnality is far more menacing than the physical brutishness of the usual monster and a plot which is more of a poignant romantic tradgedy than a true horror film. It is these interesting variations in a filmicwhich certainly must be overly familiar to horror fans that make Frankenstein Created Woman a unique and enjoyable film.

Unfortunately, screenwriter John Elder (Anthony Hinds) has not polished his script well enough for there are a few noticable points of confusion in his story. For example, the concept of two souls within one body is never clearly defined and the audience wonders whhich soul that it is dominating poor Christina However, Elder has at least broken away from the beaten path in visualizing a....

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murderous creature under the guise of a sexy young girl. It is easy to feel Anton's terror as, during an emotional moment, he is suddenly confronted with a vengeful killer. These sudden changes in the film's atmosphere promote effectively the terror Elder intended and his experimentation is commendable.

One would wish Hammer to connect this story with their previous Frankenstein films, but there is no evidence of any such attempt. Frankenstein Created Woman is obviously not a continuation of Evil of Frankenstein (1964) since there is no explanation of how the Baron escaped from the fire at the end of that film. It could very easily have been made as a sequel to the classic Revenge of Frankenstein, but the Baron's assistant in that film was young Hans Kleeve (Francis Matthews) while in the new film it is elderly Dr. Hertz (Thorley Walters). There is no evidence also of the scars Frankenstein had at the end of Revenge of Frankenstein and he reverts to using his full name in this latest sequel. This latter point leads to some confusion in the current film. The townspeople don't seem overly hostile toward the Baron yet when they sense that Hans has returned to life, they are quick to affix the blame to Frankenstein. It is somewhat unclear whether they are aware of his previous gruesome experiments or not. This knowledge, if known, would certainly make them more fearful and vindictive than they are shown to be.

Admitedly, this is minor, but disappointing nonetheless, that the film is not a sequel to any other story in the series. Hammer has a good idea in promulgating the Baron rather than the monster, but they make the mistake of failing to connect the episodes.

The real strength of Frankenstein Created Woman lies in the wonderful performances of the main characters. Peter Cushing could probably sleepwalk through his lines by now, but he approaches his role with such dedication that his sensitive portrayal is a loy to observe. He seems to sense just how to play the role and his close identification with the character lends strength and believability to his performance and the film.

It is interesting to note that director Fisher beautifully delineates the personality of the Baron by contrasting him with kindly Dr. Hertz. Hertz possesses all the social graces and concern for other human beings that Frankenstein seems to lack, but lacks himself the scientific genius and ingenuity of the creator. Which personality is preferable? Fisher seems to answer that it is Frankenstein's lack of regard for the human element that led to disaster. The fine performances of Cushing and Thorley Walters help to bring these points home, as numerous scenes in which the exasperated Baron attempts to explain what he is doing to the confused but tolerant Dr. Hertz. We can see that the Baron is a real opportunist when he uses Anton's knife injury to get himself a hearty meal in the early part of the film. It is these insights into Frankenstein's personality that are of the greatest interest in the Hammer series and Cushing cannot be praised enough for his brilliant characterization.

Cushing's excellent performance is matched by Throley Walters as Dr. Hertz. Director Fisher uses Walters for some comedy relief in what might be an overly sombre film. It is a tribute to Walter's acting ability that his characterization is so believable. The veteran Hammer character actor turns in another fine job. Peter Blythe, Barry Warren and Derek Fowles are all young actors who do quite well as the villains of the story while Robert Morris is convincing as the ill-fated Hans.

Susan Denberg is a striking American actress who has received more publicity from her campaign for Playboy's Playmate of the Year award than for anything she has done on the screen. It comes as a surprise then that she does quite well in this, her first role of any significance. She manages to arouse a good deal of sympathy for the deformed girl, especially in a tender love scene with Hans. Unfortunately, she is not as effective when trying to create an air of menace as the surgically transformed Christina. Nonetheless, she seems to have some acting talent to go along with her extraordinary good looks, at least under the guidance of Fisher. It may come as a disappointment that Denberg's highly publicized scenes wearing a brief hospital-type bikini are apparently publicity poses since they are not in the film.

Arthur Grant's color camera work is competent, although not particularly imaginative. Art director Don Mingaye's sets are colorful while catching the flavor of the era. The James Bernard-

Philip Martell musical score catches the mood of the story well and James Need's tight editing to 92 minutes keeps the film fastmoving throughout.

Terence Fisher, whose work of late (Dracula, Prince of Darkness 1966, The Gorgon 1965, Island of Terror 1967) has been somewhat disappointing, returns favorably with this effort. For once he has gotten a screenplay which justifies the length of the film and he makes the most of it. His film is interesting and well-paced and he avoids a recent bad habit of showing people just standing around and talking. His expert directorial guidance of some of the younger players in the cast was of great value in promoting the film's effectiveness. Frankenstein Created Woman is Fisher's third Frankenstein feature (the first in nine years) and it is one of the best films he has done in recent memory.

-Ted Isaacs- rating: -*******

THE BUBBLE An Arch Oboler Release of Midwestern Magic-viewers Production. Produced, directed, and written by Arch Oboler. Photographed by Charles Wheeler. Music by Paul Sawtell and Bert Shafter. Film editing by Igo Kantor. Art direction by Marvin Chomsky. Cast: Michael Cole, Deborah Walley, Johnny Desmond, Kassie McMahon, Brabara Perrin, Olan Soule, and Chester Jones. 12/66. 112 min

Arch Oboler, one time radio writer and the creator of at least one striking science fiction film (Five 1951), bills himself as "the master of the unusual" in his otherwise unimaginative ads for The Bubble.

And, indeed, The Bubble is unusual. Just as he utilized the shoestring jungle of Bwana Devil (1953) to introduce three-dimensional movies to awed audiences of 1953, Oboler has fashioned his new release, a science fiction brew, to unveil 4-D or Space Vision.

What is 4-D? According to the brochure packaged with the poloroid glasses:

"A special twin-lens camera takes two pictures simultaneously on the same piece of film. One is a 'right eye' picture, one is a 'left eye' picture. In the theatre a special twin-lens projector throws both pictures onto the single screen. These pictures are projected through poloroid polorizing filters just like the ones in the glasses. Invisable slots in the projector filters are lined up in opposite directions as are the invisable slots in the glasses.

"Thus, the left eye sees only the image projected by the left lens of the projector and the right eye sees the image projected by the right lens. As in normal vision, the brain blends these two images to give depth and realism to the picture.

The added fillip--Space Vision-wise--is that the images can be made to "float" within inches of the viewer.*

It is to producer Oboler's credit that he uses the "shock effect" inherent in the 4-D process in a tasteful manner. Only onee does an object "jump" out from the screen without ample warning, while most of the protruding images (e.g. a can-can dancer's leg, an airplane wing) come forward leisurely.

Unfortunately, as director-author of this weird tale, Oboler has permitted young inexperienced leads and a repetitious script to negate most of the plus value of the 4-D projection.

In Oboler's screenplay, a young couple (Deborah Walley and Michael Cole) and a Hop Harrigan-type pilot (Johnny Desmond) are forced by the girl's pregnancy to seek a hospital in a remote town where all the inhabitants move in a strange, zombie-like lethargy, repeating one or two phrases over and over again (e.g. "Cab, mister?").

While Miss Walley has her baby, Cole and Desmond discover their plane is missing and the town is a collection of bits and pieces, from a subway entrance to a bit of the Lincoln Memorial. Entering an oddly shaped station, Desmond playfully sits in its solitary chair and receives a severe shock treatment, thus triggering a "nightmare" sequence which sends an assortment of fright masks

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* Bob errs here by omision. The truly remarkable virtue of Space Vision is that it allows the stereoscopic process to be done in full color. Thus the reason for Poloroid filters (which filter out light rays of certain angles), rather than colored filters (which filter out all rays but those of the filter's color). The Space Vision "brochure" is oversimplified: the process uses a single Mitchell camera with the specially developed 4-D lens, and is projected by one machine equipped with a special prism. The process took fourteen years to develope under the auspices of Col. Robert Bernier, ofrmer head of 3-D film research for the armed services.

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floating over the audience. (The effect here would have been heightened if these masks were not the five-and-dime variety, but evidently, Oboler planned this tame stunt so as not to jolt his viewers unduly).

For a time Desmond becomes a "happy idiot" since this chair is the "feeding unit" for the town and he wanders out of the story, but he soon returns, with a truck, to take the couple and their infant away. Some miles from town, however they discover an impenetrable plastic wall and come to realize they are trapped in a huge dome-shaped bubble, observed like ants under glass by some unseen alien beings.

From this intriguing premise, the story begins to bog down in trip after trip to town where Cole fails repeatedly to pursuade anyone to help him. He eventually begins to accept his imprisonment much to his wife's dismay, but their worst fears are re-vived when they learn their unknown captors periodically whisk away unfortunate human "specimens." (Desmond is among the unfortunate).

Cole finally begins a tunnel beneath the wall, and later, in a fury, he returns to town and rips the station's "hot" seat apart. The citizenry, deprived of their food supply, is aroused to help him complete the escape route, but at fadeout there are indications the aliens have tired of their toy and have departed.

Newcomer Cole, and Miss Walley, best remembered as a lively Gidget, are appealing youngsters, but they cannot project the degree of emotional maturity necessary to make their unusual plight truly absorbing to the adult viewer. Cole is especially burdened with miles of expository dialogue which he handles as best he can. Desmond--now in, now out of the story--cannot sustain interest, while the only other major role (the doctor) is played well enough by Olan Soule who looks remarkably like a bearded Warner Anderson.

Director Oboler allows suspense to steadily evaporate as the jittery couple wanders and wails over their fate. And it is somewhat ironic that the ponderous script ultimately proves more confining than the "bubble" of the title. Disappointemnt has been expressed in some quarters over Oboler's decision not to show the alien beings. This, on the contrary, seems a wise move since unseen danger always appears more threatening.

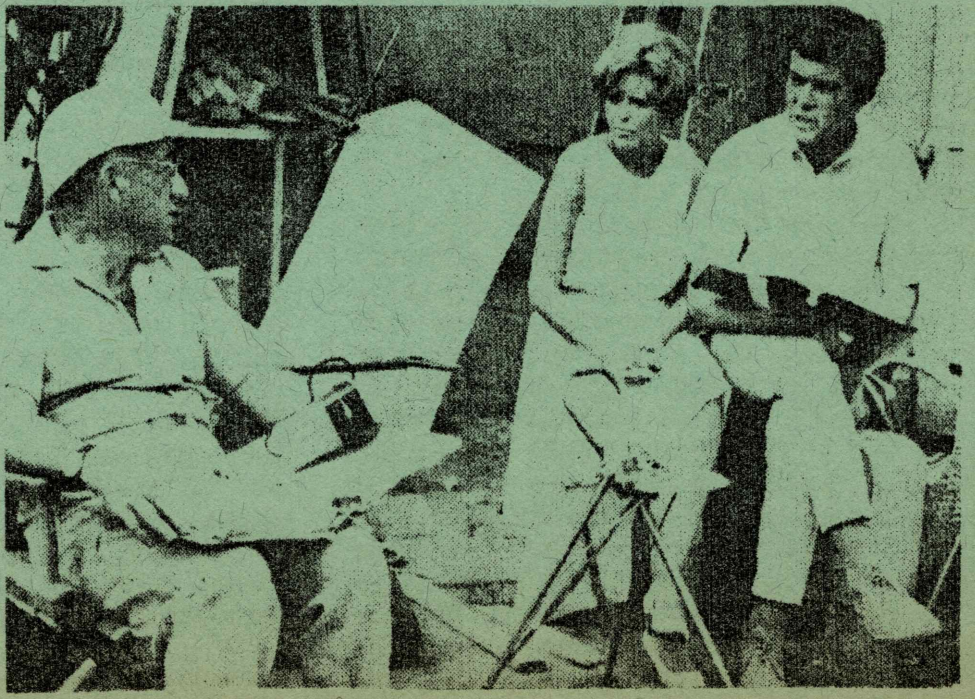
Space Vision, though it left at least one viewer with a severe headache, is an astounding process and one can only hope Oboler and his associates will someday perfect the true stereoscopic movie <u>without</u> glasses.

Yet, the fact remains that there is still no substitute, be it 3-D or 5-D, for the well-told, well-acted screenplay.

-Bob Jerome-

"Oboler's direction is slow and repetitious, and although he kept the razzle dazzle effects to a minimum, he was apparently unsure of how to use Space Vision in its initial outing.....An underlying theme which questions whether hu-

Director And Actors Have Talk



Arch Oboler, author, producer and director of "The Bubble," goes over a scene with Deborah Walley and Michael Cole. The color movie, now playing at the Palms Theatre in Pinellas Park, features a new dimensional technique which makes objects on the screen appear to float over the heads of the audience.

mans would find a perfunctory Utopia objectionable is opaque to the point of being almost undetectable..." -Variety- "While all this is dragging on, Oboler tosses out instant philosophy about man's egocentricity, his quest for security, etc., at the same time poking out that floating flotsam, which soon becomes as welcome as a hula-hoop contest. One particular scene makes use of horror masks, which prove about as frightening as a gang of 5-year-old-trick-or-treaters." -Clifford Terry- (Chicago Tribune) "Detroit's initial glimpse of four -dimensional cinema proved to be a three-dimensional movie plus one-dimensional acting." (Wayne State University Press)

DALEKS - INVASION EARTH 2150 A.D. British Lion Films. Directed by Gordon Flemyng. Screenplay by Milton Subotsky. Photography by John Wilcox. Edited by Ann Chegwidden. Special effects by Ted Samuels. Electronic music by Barry Gray. Based on the BBC Television Serial Dr. Who by Terry Nation. 84 minutes.

Dr. Who .....Peter Cushing
Tom Campbell ..... Bernard Cribbins
David ..... Ray Brooks
Wyler ..... Andrew Keir
Susan ..... Roberta Tovey
Louise ..... Jill Curzon
Dortman ..... Godfrey Quigley
Roboman ..... Geoffrey Cheshire

This is the second feature film from BBC's Television series Dr. Who and it is much better than the earlier version, both in casting and in acting. Peter Cushing, Hammer's eternal horror star has the more gentle role here of Dr. Who who spends his time travelling through the universe, through space and time to new worlds and other times in a Time Machine which is disguised to look like a police telephone call-box of the large stand up variety. Inside of course it seems to be about fifty times the size of the exterior appearance.

Police Constable Tom Campbell seeking to give the alarm after a robbery stumbles into Dr. Who's time machine under the impression it is a regular police call-box, the controls are unfortunately set for the year 2150 A.D. and Dr. Who himself, his grand daughter Susan and niece Louise are whisked off to the future.

They arrive in London to find it a desolate ruin, over-run by science fiction's most infamous robots - The Daleks. Resembling large pepper-pots with protruding weapons these mechanical voiced space Nazis have turned most of the inhabitants into robots and as they explore Tom and Dr. Who are captured by the Daleks while Louise and Susan are rescued by a resistance group headed by Dortmun and Wyler.

The former leader decides to launch an attack on the Daleks using hand-made bombs, but as they learn to their cost, the Daleks are virtually invulnerable and the attack is a failure and the few survivors are separated from each other.

Wyler and Susan head for the outskirts of London and Dr. Who and David set out for Bedfordshire where the Dr. is anxious to find out about a huge underground mine operation being conducted there by slaves working under Dalek orders. Tom and Louise are trapped aboard the Dalek space ship there and after a series of adventures they meet within the mine where Dr. Who has discovered the Daleks are in fact planning to blast out the Earth's magnetic core with a bomb and use the vast hollowed shell as a large space ship.

With the aid of his friends he succeeds in destroying the bomb before it can go off and releases a powerful magnetic force which destroys the Daleks. Though one knows that like Fu Manchu and the Penguim and the Riddler and the Joker -- they'll all be back again soon.

Again there are one or two studio effects that the discerning eye will discover, some painted studio backclothes of the ruined London are not very convincing, and most sharp eyes will pick out the wires holding the Dalek ship up but otherwise the special effects, the space ship in particular, are very ingenious. The Daleks are perhaps one of the most formidable foes in science fiction and it is said that the Dr. Who television episodes in which they appear, as opposed to the episodes in which other villains appear, the viewing figures are increased almost threefold.

There are a number of violent deaths throughout the "invasion" and the color is much improved from the earlier film, as indeed is the comedy too, Beranrd Cribbins being a much more suitable humorist than Roy Castle from the earlier film Dr Who and The Daleks.

Dr. Who is almost certainly to come back again next year and so will his enemies the Daleks and who knows what else??

-Alan Dodd-

"WILD, WILD PLANET"
It begins with the incredible... and that's just the beginning!
Laser-Ray Girls!
A Four-Armed Strangler!
The Deadly Doll-Men!
The Menacing Mutants!

WILD, WILD PLANET M-G-M. 4/67. 91 minutes. Produced by Joseph Fryd. Directed by Anthony Dawson. Original screenplay, Ivan Reiner. Director of photography, Richard Pallton. Music by Francesco Lavagnino. Set design, Piero Poletto. Cast: Tony Russell, Lisa Gastoni, Massimo Serato, Franco Nero, Charles Justin. Originally titled The Criminal of the Galaxy.

The decline in popularity of the muscleman epics from Italy's poverty-row filmmakers has forced producers and performers, alike, to seek greener fields.

Some screen Apollos, like Gordon Scott (in The Tramplers) and Giuliano Gemma (the Montgomery Wood of A Pistol For Ringo) have found boxoffice gold in the "co-produced" foothills of Spain. Others (e.g. Richard Harrison as Secret Agent Fireball) have gone the spy route in obvious search of the pot-o-gold at the end of the Bond-inspired rainbow.

Still others, however, have headed for Outer Space, and a good example (in its mediocre way) of this new trend is Joseph Fryd's Wild, Wild, Planet, featuring Tony Russell and Massimo Serato, both of whom, a couple of pictures ago, were battling mercenaries on Spartan soil as members of The Secret Seven.

In this futuristic farrago, Russell is the space station commander who is opposed to the experiments of Serato, a visiting scientist specializing in the transplanting of human organs. Serato further antagonizes his host by admiring the "physique" of Lisa Gastoni, the commander's athletic girl friend. Miss Gastoni, suddenly smitten with Serato's charming ways, foolishly accepts an invitation to spend her vacation at his private resort on the planet Delphos.

Russell forgets his romantic entanglements when he is ordered to Earth to investigate the disappearance of hundreds of prominent individuals. He even-

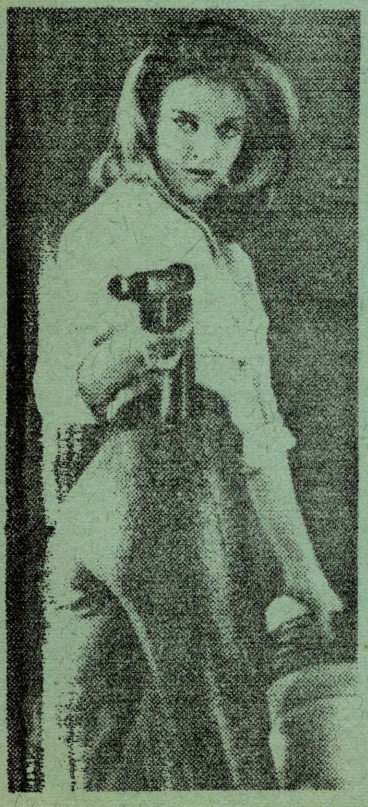
tually discovers the operations of a secret mutant army. These four-armed menaces accomplish their assignments by "miniaturizing" their victims just before abducting them. Once of Delphos, Serato receives these doll-sized people, reverses the process and prepares his guests for experiments which will lead to a perfect race of beings.

Russell and a small band of friends invade Serato's laboratory on Delphos and, after a lively battle, manage to destroy all before Serato can perform a monumental operation -- the fusion of half his body with Miss Gastoni's. (There's a certain novelty about the for scientific reasons.)

Unfortunately, no one has taken the time to fuse this pot-boiler into an acceptable whole. The Plot, despite the over-simplification above, is rather involved and includes a weird political set-up which hampers the hero in his investigative work.

The direction is uneven, shifting from furious action to dead, dubbed calm and the acting, with the exception of Serato's sincere villainy, is strictly from the Maciste-Samson-Ursus school of scowls and smiles.

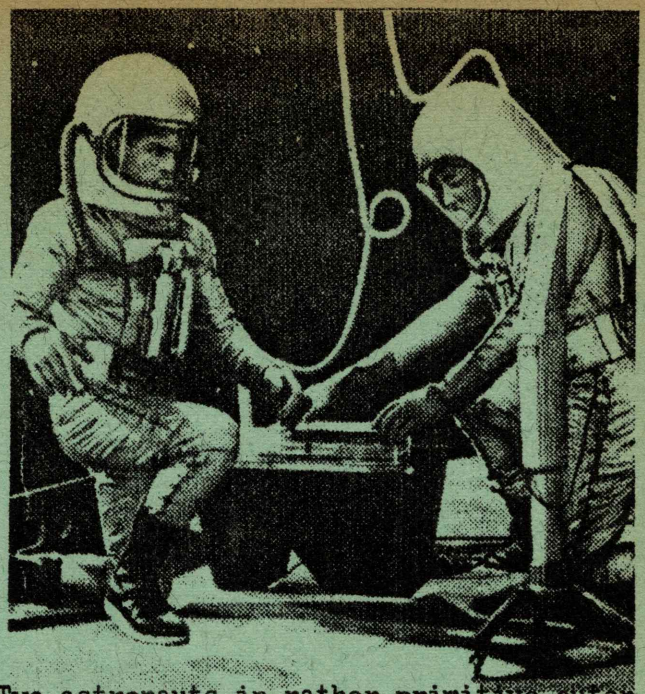
The real crippler, as far as sci-fi fans are concerned, is the poor miniature work which turns the oft-viewed city of the future into a shiny, toy-like display only worthy of a holiday window at Macy's.



The interiors are a bit better, with Serato's lab the best of the lot. Yet, the final destruction sequence with tons of water pouring in on the Delphos base, is so impressive it tends to spotlight even further the mediocrity of the rest.

Postscript: It should be noted that the well-appointed Miss Gastoni, since completing this meatball, has established herself as an actress-to-watch by winning a top acting award (Nastro d'Argento). And Franco Nero, one of the supporting players, has nabbed the Lancelot role in the screen version of Camelot. Clearly, they have gone on to better things -- not bad advice for those considering a trip to the Wild, Wild, Planet.

-Bob Jerome-



Two astronauts in rather primitive outer space gear in Wild, Wild Planet.

MARAT/SADE United Artists. 1/67. 115 minutes. Produced by Lord Michael Birkett. Directed by Peter Brook. Play by Peter Weiss. Photographed by David Watkin. Color. Cast: Patrick Magee, Ian Richardson, Glenda Jackson, and the members of the Royal Shakespear Company of London.

The Persecution and Assassination of Jean-Paul Marat as performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis De Sade.

This longest of any film title is spelled out word by word on a totally black background as though some phantom typist were painstakingly writing each word slowly after the other, the entire credit titles and cast list are shown firstly in this single sheet and secondly by a process of elimination in which a phantom eraser removes each single word one after the other until the second sheet of titles has been removed from the entirely black screen. A foretaste that the film to come is not of the general run of things and is indeed

one of the most unusual ever to be shown on the screen.

A blinding white light diffuses the opening scene of Marat/Sade and it comes from the vast windows at one side of the Charenton in France in the early part of the last century. Here the high gentry from Paris come regularly to see the plays performed by the inmates who are seen from behind the bars that surround one side of the bath house. These plays for some years have been under the direction of the asylum's most distinguished inmate -- The Marquis DeSade.

The current play of the inmates is of the assassination of the French Revolutionary leader Jean-Paul Marat by Charlotte Corday. Marat is played by a paranoiac, Corday by a somnambulistic female inmate who is unable to remain awake for most of the time as she retreats from reality behind a wall of sleep. The other parts are played by various inmates ranging from the grovelling and the drivelling idiot to the violent and the raging lunatic.

The bath house is of polished grey and white brick walls studded with pipes, valves, turncocks, and other "instruments of hygiene" as the Director of the Asylum is pleased to call them. In the center of the bath house are sunken chambers of white tile covered over with board frames under which the inmates sometimes hide....The light from the big windows glazes the interior where the grotesque inmates shake and shudder and stagger and drool. Each is dressed in chalk white smocks and mummy-like dressings, with ashen-white complexions ranging to grey, while others have shaven heads as though they were a nightmare unearthed from a medieval flour-barrel of horrors.

Patrick Magee and Glenda Jackson in Marat/Sade

The herald who introduces the play is the only one with some resemblance of real clothing qlbiet in rags with the exception of the Marquis DeSade who still sports his once elegant knee-breeches and white stockings and his ruffled silk shirt. Only his face is unshaven to indicate the neglect of asylum life and the hidden brute beneath the veneer of a once nobel Marquis.

Four grotesqueries, three men with broken gapped teeth and soiled mouths and one woman, all hideously painted, provide the garish singing link within DeSade's play as slowly the story of Marat unfolds. Marat, once the leader of the poor against the rich, has become oppressor to the poor as he sits all day in his bath to relieve the pain from his disfiguring skin disease and it is from here that he issues his "Calls to the Nation" until he is finally struck down by Charlotte Corday's knife, a scene which incidentally can still be seen within Madame Tussaud's Waxworks.

The author, Peter Weiss, has within this tale of horror some echoes of another of his plays of even greater horrors, The Investigation as DeSade here speaks of "the final solution" and of he who kills without passion being little more than a machine. When DeSade describes the execution of Damien, who attempted to kill the King of France at the time, it becomes one of the most graphically chilling descriptions of horror ever heard on the screen.

The repellent inmates of Charenton are a much deeper conception of mental horror than say, The Snake Pit or The Shrike, this is not a horror film in the accepted sense of the word yet it parades for the onlooker a panalopy of horror seldom seen before.

When the door to the entrance of the bath house opens at the start of the film to the closing riot in which the Director of the Asylum and his bosomy wife and daughter, in their cherished seats within the cage, are overwhelmed composes one of the most individual and specialized pictures of fear and horror since the same director Peter Brook's earlier Lord of the Flies.

This is admittedly theatrical horror Grand Guignol on a grand scale and it

was originally one of the distinguished collection of modern plays performed by the Royal Shakespeare Company in London and the original cast has recreated for posterity their impeccable and faultless performances. On stage one misses the individual horrors but here the camera can select at will the selective distortions as it points a trembling finger of fear at those performing the play. Patrick Magee as the Marquis DeSade is brilliant as the one inmate the Director believes he can trust. It is only at the end that he realizes too late that behind the bars where he and his family have their envied seats that it is too late to rely on his club-weilding assistants who cannot save him when the inmates provoked by DeSade's play finally take over --- -Alan Dodd-

"We do not see a seething stage representation of a madhouse world; we are literally in the bathouse of an insane asylum, subject to the leer and the spray of spittle and the almost physical pressure of suppressed violence that can be triggered on an instant... If you can take the ordeal, you have the reward of seeing the perfection of performance by each of the 41 players who repeat their stage roles."
(New York World Journal Tribune)
"By means of a hand-held color camera, Mr. Brook (director) moves us through the white-walled room with its rude wooden floor boards and benches. He makes us feel that, we too, are captured inside a giant and teeming cage...Credit for a brilliant film version goes to Mr. Brook, to his cameraman David Watkin, and to Lord Birkitt, who had the taste and daring to arrange the production for the screen." (New York Times)
"When the camera starts running around on this stage and when it indulges itself in the closeups there is confusion compounded. The emphasis the camera was attempting to underline, was already there. Now the overdone (properly so) is re-overdone, and that's too much."
(New York Post)
"Pleasant? No. Entertainment? Doubtful. But it isn't likely you will walk out or soon forget this shattering drama. The entire cast performs with frightening conviction." (Philadelphia Daily News)
"Glenda Jackson, as Charlotte Corday, offers a haunting portrayal of a confus- offers a haunting portrayal of a confused, fear-ridden, mentally sick young woman." - LA Herald-Examiner) "A brilliant....shocking yet lucidly penetrating experience...the implication is explicit that the world itself is a madhouse."
(St. Louis Post Dispatch)
"More immediate and powerful than it was on the stage, and at the same time...a distinguished and brilliant film."
(Chicago Sun-Times)
"Although Hollywood can claim that it had taken its world-wide audience into a madhouse as far back as 1949, with the horrendous "The Snake Pit", the asylum of Charenton, the setting for "Marat/ Sade", is a house of horrors unlike any a Hollywood filmmaker might consider for the dramatization of madness as screen entertainment." (Chicago Daily News)
"A daring film with multiple implications for our own times. Not the least of its virtues is that it daringly proposes the existence of an audience mature enough to understand and appreciate its purpose and meaning."
(Philadelphia Evening Bulletin)

SEAN CONNERY, the man behind the [illegible] facade sans makeup and toupee

YOU ONLY LIVE TWICE

An Eon (Albert R. Broccoli and Harry Saltxman) production. Directed by Lewis Gilbert. Director of photography, Freddie Young. Screenplay by Roald Dahl. Music by John Barry. Production ddosign by Ken Adam. Technicolor Cast: Sean Connery, Akiko Wakabayashi, Tetsuro Tamba, Mia Hama, Karin Dor, Bernard Lee, Lois Maxwell, and Donald Pleasence.

Contrary to popular opinion, the real stars of this new $9,500,000 Double O-Seven outing are not Sean Connery, Donald Pleasence and (in German speaking countries) Karin Dor, but rather, Ken Adam, Freddie Young, and Lewis Gilbert.

Adam, the set designer celebrated for the bold, beautiful imaginings he constructed for the two previous James Bond epics, Goldfinger and Thunderball, has outdone himself in creating impressively weird yet strikingly plausible surroundings for the famed secret agent to race through on his way toward saving the world. (see CF page 13)

Adam's piece de resistance is Blo-

feld's underground fortress, situated in the crater of a dead volcano somewhere on the Japanese coast. This stunning, futuristic set depicts a fabulous launching pad from which the arch-fiend sends out rocketships to gobble up American and Russian space capsules in a strange cannibalistic ritual.

Freddie Young, of course, is the Oscar winning cinematographer celebrated for his work on Lawrence of Arabia and Doctor Zhivago, and once again he floods the screen with eye-enchanting images. Japan, in a few words, never looked more inviting to Western eyes.

Director Lewis Gilbert, who probably won this coveted assignment after displaying his success with the equally amatory Alfie, keeps the action moving at a fast clip as Bond, the shogun of secret agents, is dispatched to Japan by M. His assignment is to ferret out the SPECTRE base responsible for all the outer space skullduggery, and with the aid of Tiger Tanaka (Tetsuro Tambia), of the Japanese Secret Service, he traces an enemy freighter to its volcanic island home base.

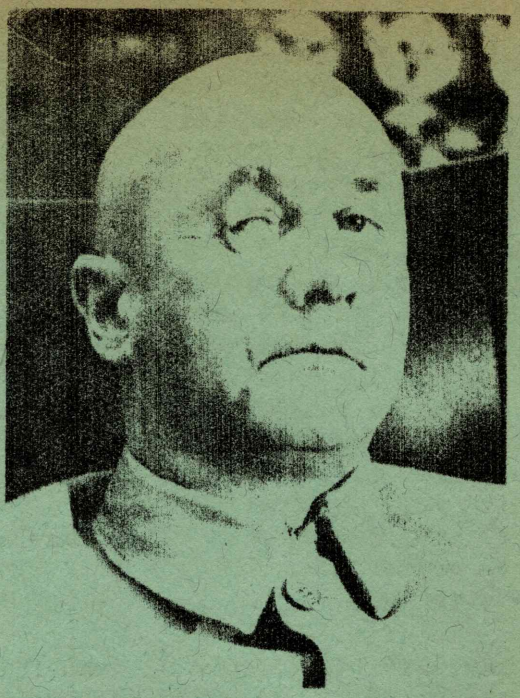
In the process, Bond tangles with various hired assassins, a powerful Japanese wrestler, a small squadron of deadly helicopters, the enticing Helga Brandt (Karin Dor), who traps 007 in a plummeting airplane, and Blofeld's henchman in the volcano.

The screenplay, by fantasy author Roald Dahl, has little to do with the original Ian Fleming novel, but his substitution of science-fiction for sex is not out of line with what the Bond-Cmaniacs want nowadays. To be sure, there are still some sexy drollery as a bevy of nubile Japanese girls offer their services to 007. (As one aptly puts it, "It will be a pleasure to serve under you, Bond-san.")

Sean Connery, despite growing threats to quit the profitable series, is still in an acceptable, he-manly groove as redoubtable Double-O-Seven; Donald Pleasence, furnished with a perfect "monocle" scar, is sinister-plus as Blofeld, and Karin Dor is just what one would expect of a slinky German operative. Of the Japanese performers on view, Tetusro Tamba, Akiko Wakabayashi (Aki), and Mia Hama (Kissy Suzuki) are fine as friends on Bond-san.

But much the nicest thing vonnected with this admiriable adventure is the feeling the spectator gets knowing the extra money he pays to see Bond will be used to hire even prettier girls and to construct even more fantastic sets for the next Bond blowout, On Her Majesty's Secret Service.

-Bob Jerome-



DONALD PLEASENCE, furnished with a perfect monocle scar, is sinister-plus as Ernst Stavro Blofeld.

"Action-packed and beautifully photographed in color, the film should satisfy all James Bond fans...A sky battle involving helicopters is well-staged, as are fight scenes and an inevitable car chase." (New York News)

"It is notable that only Bond, the title and the location of an Ian Fleming book have been used by Roald Dahl in writing his screenplay. The rest, with just a Dahl touch here and there, is blueprint Bond stuff cum science-fiction. The sex is minimal. But, then, Bond is getting old. And so, I would guess, is anybody who can't get a few giggles out of this film." (New York Times)

"The sexual aspect, strictly oriental, places James in the arms of a Chinese girl in Hong Kong, and later two Japanese lovelies. He has never seemed less involved, or more debonair. That Sean Connery needs some kind of refresher." (New York Post)

"The most lavish super production of the whole series." (Chicago Daily News)

"The real goods are once more available with the familiar guarantee." (New Orleans Times-Picayune)

"The formula fails to work its magic." (Chicago Sun-Times)

Production and Release Checklist

BILL WARREN & F S CLARKE

Titles of special interest or unusual promise are preceded by asterisks *.

COMING - 77

*The Alien now filming on location in India. Scripted and directed by Satyajit Ray. Starring Peter Sellers. Satire of a space capsule landing in a Bengal village and mistaken for a religious temple. (See CF #4, page 33)

Armageddon 1975

Arm of the Starfish (a Hanna-Barbara feature)

The Astro Zombies

*Barbarella now filming in Rome for Paramount release. Produced by Dino De Laurentiis. Directed by Roger Vadim. Starring Jane Fonda. Based on the science fiction comic strip by Jean-Claude Forest. (See CF #3, page 32)

Battle Beneath the Earth completed for MGM release. Produced by Charles Reynolds. Directed by Montgomery Tully. Original screenplay by L. Z. Hartgreaves. Starring Kerwin Matthews and Viviane Ventura. Drama of s Chinese plot to invade the US by means of tunnels d u g beneath major population centers. Color and cinemascope.

Battle Beyond the Stars

Berserk! completed for January release by Colombia. Produced by Herman Cohen Screenplay by Herman Cohen and Alan Kandel. Directed by Jim O'Connolly. Starring Joan Crawford and Ty Hardin. Formerly entitled Circus of Blood.

*Billion Dollar Brain now editing from United Artists. Produced by Harry Saltzman. Directed by Ken Russell. Screenplay by John McGrath. Starring Michael Caine, Francoise Dorleac and Karl Malden. Third in the Harry Palmer spy series. Palmer faces an international conspiracy masterminded by a billion dollar computer.

Blackbeard's Ghost

*The Castle (from a story by Franz Kafka.)

*Charly (based on Hugo nominee Flowers for Algernon by Roger Zelazney)

*Childhood's End (from the novel by Arthur C. Clarke. Directed by John Frankenheimer who previously produced the chilling Seconds)

Chitty Chitty Bang Bang (based on a children's book by Ian Fleming)

The Cold, Cold Box

The Curse of the Raven

Day the Fish Came Out (satire with Tom Courtney and Candice Bergan)

The Devil In Love completed for Warner Brothers-Seven Arts release. Italien, starring Vittorio Gassman, Mickey Rooney, and Claudine Auger. A story of the devil, returned to earth, to foment war between the Renaissance cities of Rome and Florence.

*Devil Rides Out (starring Christopher Lee, with screenplay by Richard Matheson.)

Diabolik shooting in Rome for Paramount release. Produced by Dino De Laurentiis. Directed by Mario Bava. Starring John Philip Law, Marisa Mell, and Adolfo Celi. High-camp adventures ofa Parisian cat burglar and his sexy accomplice.

*The Disappearance in pre-production work for MGM. Produced by George Pal. Based on the novel by Philip Wylie.

Doctor Doolittle completed for December Roadshow release by 20th Century Fox. Produced by Arthur P. Jacobs now working on Planet of the Apes. Directed by Richard Fleisher who previously directed Fantastic Voyage. Songs and screenplay by Leslie (Goldfinger) Bricusse. A lavishly produced musical starring Rex Harrison based on the famous Hugh Lofting novels.

Doc Savage (based on the famous novels by Kenneth Robeson, possibly starring Chuck Conners)

*Doctor Faustus completed for Colombia release. Produced and directed by Richard Burton. Starring Richard Burton and Elizabeth Taylor. German legend of the physician who traded his soul to the devil for knowledge and wisdom.

The Eliminators

End of August at Hotel Ozone

The End

The Extraordinary Seaman (based on a ghost story)

*Eye of the Devil completed for September release by MGM. Produced by Martin Ranosohoff and John Galley. Directed by Lee J. Thompson. Screenplay by Robert Estridge and Dennis Murphy. Starring Deborah Kerr, David Niven, David Hemmings and Sharon Tate. Story of a woman's attempts to save her

husband from a mysterious religious sect.

The Fearless Vampire Killers Or Your Teeth In My Neck completed for October release by MGM. Produced by Martin Ranosohoff and Gene Gutowski Directed by Roman Polanski. Screenplay by Polanski and Gerald Bach. A satirical horror - drama filmed on location in the Italien Tyrol.

*Five Million Years to Earth editing for 20th Century Fox release. A Hammer Film Production. Produced by Anthony Nelson Keys. Directed by Roy Baker. Screenplay by Nigel Kneale. Formerly entitled Quatermass and the Pit. The third film of Hammer's Quatermass series. (See CF #1, page 1)

Games

Ghost Rider

The Gold Bug in preproduction stages for AIP release. Screenplay by Robert Blees. Color and Cinemascope.

The Guests

The Haunted Opera

Histoires Extraordinaires now shooting in France. Directed by Roger Vadim, Orsen Welles, and Louis Malle. Produced by Edmund Tenoudji and Raymond Egar. Starring Jane Fonda and Horst Bucholz. Formerly entitled Histories Fantastique. Poe trilogy.

House of 1,000 Dolls completed for September release by AIP. Starring Vincent Price, Martha Hyer, and George Nadar. Horror-sex melodrama.

*The Illustrated Man (from the novel by Ray Bradbury)

Invasion Earth

*Jungle Book completed for Buena Vista release. A Walt Disney Production. A full length cartoon feature with the voices of Sebastian Cabot, George Sanders, Sterling Holloway, Louis Prima, and Phil Harris. 75 minutes. Based on the novel by Rudyard Kipling

Kelly Green (Hanna-Barbara feature, live action and animation)

*The Last Revolution shooting for CBS television for theatrical release. Produced and directed by George Pal from the novel by Lord Dunsany.

*The Lost Continent now shooting for 20th Century Fox release. A Hammer Films Production. Produced by Michael Carreras. Remake of A. Conan Doyle's, The Lost World.

Lost Island

The Lost Valley (starring Richard Carlson with special effects by Ray Harryhausen. Based on Gwangi.)

The Mad Room (story of two children who murder their parents)

The Man Who Was Thursday

Marquis De Sade shooting in Europe for AIP release. Produced by Louis M. Heyward.

Mission Mars

Mr. Mysterious (Hanna-Barbara feature)

Night Caller

Nightmare in Wax

Night of the Big Heat (Peter Cushing, and Christopher Lee. A Richard Gordon Production)

*The Oblong Box now shooting in Europe for AIP release. Produced by Louis M. Heyward. Screenplay by Jerry Sohl. Starring Vincent Price and Fabian.

One-Thousand-and-One Nights

Planet of the Apes now shooting for 20th Century Fox release. Produced by Arthur P. Jacobs. Directed by Franklyn Shaffner. Screenplay by Rod Serling and Michael Wilson. Starring Charlton Heston, Maurice Evans, and Kim Hunter From the novel by Pierre Boulle of a simian society on a distant planet where the positions of apes and man are reversed.

*The Power now editing for MGM release. Produced by George Pal. Directed by Byron Haskin. Screenplay by John Gay. Starring George Hamilton, Suzanne Pleshette, and Yvonne DeCarlo. Based on the novel by Frank M. Robinson of the ultimate evolution of the human mind.

The President's Analyst (satire with James Coburn and Godfrey Cambridge)

Project X now editing for Paramount release. Produced and directed by William Castle. Screenplay by Edmund Morris. Starring Christopher George and Greta Baldwin. Science fiction set in the year 2118 detailing the destruction of the western world. (see CF #1, page 3.)

Quatermass and the Pit see Five Million Years to Earth.

Rosemary's Baby (produced by William Cas-

(continued from page 46)

public consumption. Time was when fans used to band together and write hate letter to Herman Cohen and AIP demanding that the cease and disist with their trend of "teenage" monster films; fans actually used to boycott and picket theatres displaying a low-quality product. All of their activity for the betterment of cinefantastique came to naught - Herman Cohen kept grinding on in a back lot at AIP and the "Bug eyed monsters" seemed ever to increase - and fans, hard-headed as they may be, gave up.

Times have changed. The public's tastes in science fiction and horror have matured, and the studios have likewise followed suit, for, by and large, they give the public what it wants. It is quite gratifying to see the studios come around at last, to see them actually strive to produce films like Fahrenheit 451, Seconds, Planet of the Apes, Fantastic Voyage, and MGM"s upcoming blockbuster 2001: A Space Odyssey which, ten years ago, would not have been given a second thought by any studio.

Of course we all expected this improvement in stf films, or at least hoped for it, but it is another matter for the studios to actually begin listening and catering to the opinions of fans, which is precisely what MGM is doing.

Rik Newman, who seems to specialize in publicizing stf films (he merchandised Fantastic Voyage for 20th Century), is handling for MGM their current and upcoming crop of cinefantastique including Wild, Wild Planet, Eye of the Devil, The Fearless Vampire Killers Or Your Teeth In My Neck, 2001: A Space Odyssey, Battle Beneath the Earth and The Power. In so doing he is contacting every fan and fanzine in sight, supplying publicity material, photographs, pressbooks and setting up special screenings especially for fans. Why?

The reason is simple. Such practices are rich in exploitation possibilities They help sell the picture, and even indicate how to sell it. I think MGM is wise in doing this, and I congratulate them and only wish that all studios will follow suit. I have much thanks for Mr. Newman, but little gratitude. If he can use the review of Wild, Wild Planet in this issue (and I doubt that he can), he is welcome to it, however publicity material will buy little praise from this publication. -Fred Clarke-

stle. Directed and scripted by Roman Polanski.

The Shadow of (musical parody of Dracula
The Shuttered Room completed for 7 Arts-release. Directed by David Green. Screenplay by Philip Hazelton from an original novel by H. P. Lovecraft . Stars Gig Young. (Released in England).
The Snake Pit (starring Christopher Lee and Lex Barker. A german version of Poe's Pit and the Pendulum)
The Sorcerers (starring Boris Karloff. Completed and in release in England)
The Spirit Is Willing (Produced by Will iam Castle)

Tarzan and the Jungle Boy
Tom Swift now shooting for December 1968 Roadshow release by 20th Century Fox. Script by James Buchanan and Ronald Austin.
Torture Garden completed for January-release by Colombia. Produced by Milton Subotsky and Maj J. Rosenberg of, Amicus Productions. Directed by Freddie Francis. Screenplay by Robert-Bloch. Starring Jack Palance. Burgess-Meredith, and Beverly Adams. A composite of four tales.
*2001: A Space Odyssey now editing in England for Easter 1968 Roadshow release by MGM. Produced and directed by Stanley Kubrick. Screenplay by Kubrick and Arthur C. Clarke. Starring Keir Dullea and Gary Lokkwood. A drama of adventure and exploration, encompassing the Earth, the planets of our solar system and a journey, light years away to another part of the Galaxy.

The Unkillables

The Vengeance of She shooting for 20th Century Fox release. A Hammer Films Production.
We Have Always Lived In A Castle
The Wolf Pack
The Wonderful Flight to the Mushroom Planet

Yesterday's Children

NOW IN RELEASE - 35

Key to chart: (c) in parenthesis indicates color. (91) in parenthesis indicates running time. Superior films are preceeded by an asterisk *.

Bubble, The (3-D) (112) Arch Oboler
Michael Cole, Deborah Walley. ..... 1/67 ...7/30- ... science fiction **

Casino Royale (c) (130) Colombia
International cast. ..... 4/67 ...8/13- ... Bond spoof ***

Deadly Bees, The (c) (84) Paramount
An Amicus production. ..... 4/67 .... horror-mystery **

Death Curse of Tartu, The (c) Thunderbird .. 6/67 ...5/14-27 ... indian curse ***

*Devil's Own, The (c) (90) 20th Century .. 1/67 .. 4/16-8 ... witchcraft *****

Diabolical Dr. Z, The (83) U.S. Films
foreign, Estella Blain, Howard Vernon. Directed by Henri Baum. ..... 5/67 .. .. mad scientist *

*Evil Forest (77) Hoffberg Productions
Based on Richard Wagner's "Parsifal" and featuring his music. ..... 2/67 ..... supernatural ****

*Fahrenheit 451 (c) (111) Universal .. 1/67 .. 5/14-24 ... science fiction *****

Frankenstein Created Woman (c) (92) 20th Century. Fourth film in Hammer series. Peter Cushing, Susan Denberg. .... 3/67 .. .. gothic horror ***

Gnome-Mobile, The (c) (90) Buena-Vista
Walter Brennan, gnomes and elves. ..... 6/67 .. ... fantasy comedy ***

Hillbillys In A Haunted House (c) (91)
Woolner. Basil Rathbone, Lon Chaney, John Carradine. ..... 4/67 .. ... spooky comedy *

In Like Flint (c) (110) 20th Century .. 3/67 .. 7/16-39 ... espionage spoof ***

Island of Terror (c) (90) Universal .. 3/67 .. 7/16-38 ... monster film **

Kill Baby Kill (c) (83) Europix Consolidated. Directed by Mario Bava. ..... 5/67 .. ... horror-meller ***

*Marat/Sade (c) (115) United Artists .. 2/67 .. 7/30- ... psych-horror *****

Monster of London City, The Producers
Releasing Corporation. .....3/67 .. ... mystery-horror *

Mondo Balordo (86) Crown International
Narrated by Boris Karloff. ..... 3/67 .. ... shock documentary *

Midsummer's Night Dream, A (c) (93) Colombia. A film of the New York City Ballet production. ..... 5/67 .. ... classic fantasy ****

Million Eye's of Su-Maru, The (c) (93) American-International. Sax Rohmer. .... 5/67 .. 8/13- ... Rohmer updated **

Mummy's Shroud, The (c) (90) 20th Fox
Horror from Hammer Films. ..... 3/67 .. ... monster film **

One Million Years B.C. (c) (91) 20th Fox .. 3/67 .. 4/30-14 ... trick animation ***

Phantom of Soho, The Producers Releasing Corporation. Barbara Rutting. ..... 3/67 .. ... murder-mystery *

Prehistoric Women (c) (91) 20th Century .. 2/67 .. 4/30-17 ... time travel *

*Projected Man, The (c) (77) Universal .. 3/67 .. 7/16-37 ... science fiction*****

Psycho-Circus (65) American-International .. 6/67 .. 8/13- ... murder-mystery ***

Sound of Horror (85) Europix Consolidated. James Philbrook, Ingrid Pitt. ..... 5/67 .. ... horror-meller *

Sting of Death (c) (76) Thunderbird Intl .. 6/67 .. 5/14-28 ... monster film *

Terrornauts, The (c) (75) Embassy
From Amicus pictures, based on "The Wailing Asteroid" by John Brunner. .... 5/67 .. ... science fiction ****

They Came From Beyond Space (c) (85) Embassy. Robert Hutton. ..... 5/67 .. ... science fiction ***

Thunderbirds Are Go (c) (91) 20th Century .. 5/67 .. ... marionettes *

The Viking Queen (c) (91) 20th Century
From Hammer. Carita, Percy Herbert. ... 5/67 .. ... period piece **

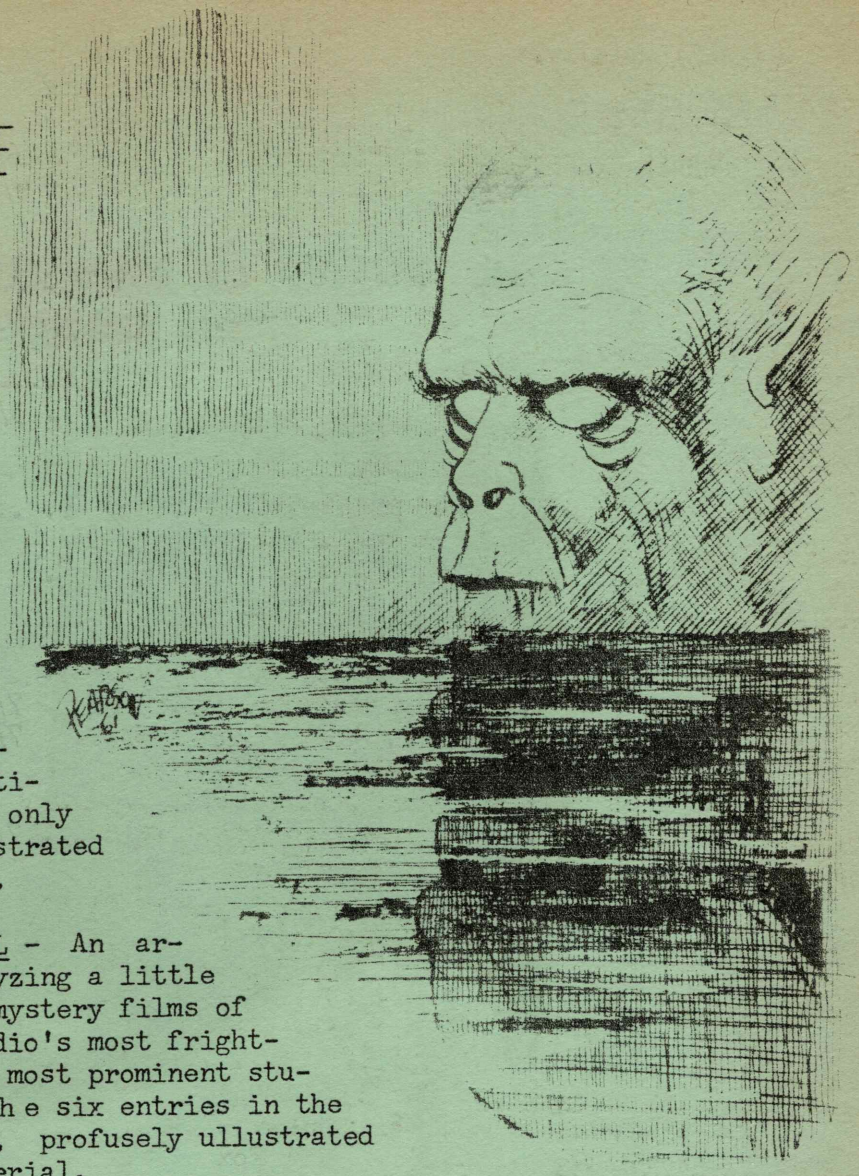
Vulture, The (c) (91) Paramount .. 2/67 .. ... sci-fi horror ***

*War Game, The (47) Pathe-Contemporary
Peter Watkin's academy-award winning documentary of WWIII. ..... 5/67 .. ... sci-fi docmentry****

Wild, Wild Planet (c) (91) M-G-M .. 4/67 .. 7/30- ... science fiction **

*You Only Live Twice (c) (117) U.A. .. 6/67 .. 7/30- ... James Bond *****

ON THE HORIZON IN *CINEFANTASTIQUE*



This is the first large issue of CINEFANTASTIQUE, and others are to be published periodically in our bi-weekly schedule, the next at sometime in March. Hopefully it will be completely photo-offset with many more photographs and pages. The following list of articles are in preparation for this and future issues.

STAR TREK INDEX #2 - Complete credits, synopses, photos and information on the episodes of "Star Trek's" second season, similar to the article appearing in this issue, only more comprehensive and illustrated with photos from each episode.

THE INNER SANCTUM AT UNIVERSAL - An article by John Brunas analyzing a little known series of horror and mystery films of the early 1940's, based on radio's most frightening program, and from the most prominent studio of the period. Each of the six entries in the series are covered in depth, profusely ullustrated with photos and publicity material.

THE STAGE CAREER OF BELA LUGOSI - This comprehensive article concerning a very obscure period in the career of cinefantastique's foremost purveyor of the unusual, is prepared by CINEFANTASTIQUE'S French correspondent, Jean-Claude Michel in co-operation with the French Hungarian Embassy. Chronicling Lugosi's stage career from its beginning in September 1910 until January of 1919 it contains a complete list of his weekly performances, reviews from Hungarian newspapers of the period, photographs, and posters. You may have read that Bela Lugosi was Hungary's most popular stage performer, this article tells why and much more.

THE NIGHT OF THE HUNTER - An in depth analysis of a cinemilestone in horror and suspense, often dismissed or overlooked by critics of the genre. Dave Ludwig aptly describes in pictures and words the place Charles Laughton's only directorial effort should claim in the history of the horror film.

ALSO

M starring Peter Lorre and directed by Fritz Lang reviewed by Gregory Zatirka
Tom Reamy's column "The Science Fantasy Film Revisited"
"Amateur Cinefantastique" a column devoted to amateur film making by Leonard Minter
And reviews of current cinema offerings by Alan Dodd,
Ted Isaacs, Robert Jerome and others.

A Study of David's "The Death of Marat"

by Dave Ludwig